AG 8 '22 S

THE HUMANITY OF OLD BILL
BY
EDMUND GWENN
See Page 11.

THE ERA

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WEDNESDAY, JULY 26. 1922.

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MISS PHYLLIS BROUGHTON.
Address, C/o "The Era" Office.

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MISS MONA VIVIAN

MISS MARIE LLOYD.
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MISS MAIDIE SCOTT.
P.A., Magna Charta Island, Wraysbury, Bucks. 'Phone, Egham 26.

LUNE AND SHAW.
(Lena) (Howard), "Henpeck and Pecker's Return." (Copyright No. 37691.)

MISS EDNA MAUDE.
All coms., Percy Reiss, N.V.A., 18, Charing Cross-road, W.C.

MISS FLORRIE FORDE.
On tour.

MISS HETTY KING.
"The Turrets," 17, Park Village West, Gloucester-gate, Regents-park, W. 'Phone, Museum, 8797.

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Spirit of Youth, Assisted by Joan Sole Agent, Julius Darewski.

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CHARLES BOULT.
Dis. Oct. for M'n'g't, res. or tour.; would invest. 80, Spenser-av., Rock Ferry.

MR. TOM WATERS.
On tour.

MR. FREDERIC BENTLEY.
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and Organ, the greatest musical performance. July 24, Hip., Birkenhead.

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The Ragtime Rag Picking Rag Painter. His Majesty's, Aberdeen.

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The Violinist. Rep., George Barclay, 28, Colville-sq., Bayswater, W.

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A Vaudeville Act of Distinction. Southwood Cottage, Stockport.

RICH AND GALVIN.
Hippo., Portsmouth.

Miss MARJORIE FULTON. [*Photo, Fielding.*

Is appearing at the Victoria Palace this week, where she is doing particularly well, and justifying the title of The Dainty Entertainer. The "Leicester Chronicle" of June 9th, says: " . . . the singer with this pleasing voice is Marjorie Fulton—a young artiste who has charm of manner combined with an attractive personality . . . she would be an acquisition to a good Musical Comedy, Revue or Pantomime." Next week, Hippodrome, Wolverhampton, then Hippodrome, Bristol. She is available for Pantomime to play Principal Boy or Girl. Communications en route.

SIR FRANK & LADY BENSON.
All communications to "Era" Office.

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"My Old Dutch" Tour. Coms., Lyceum Theatre, or en route.

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MR. F. W. PURCELL.
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MR. PIP POWELL.
All coms., 23, Hareford-house, Fulham-road, S.W.10.

MR. SEYMOUR OWEN (Peggy)
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MR. W. S. PERCY,
C/o J. C. Williamson, Ltd., Sydney, Australia.

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Sole Rep., Worland S. Wheeler.

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MR. THORNLEY DODGE.
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Big success.
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New Plays,
"SALLY IN OUR ALLEY,"
"HANDS UP,"
"THIEF AND THE WOMAN."

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FREDK. L. LOVERIDGE,
219, Folkestone-road, Dover.

E. HILL-MITCHELSON, Theatre Royal, Middlesboro'.

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Blackpool, Her Majesty's Opera House, Eastbourne, Devonshire Park.

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MR. R. D'OYLY CARTE,
Savoy Hotel, London, W.C.

BUSINESS MANAGERS.

MR. J. H. SAVILE.

All communications,

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Australian Tour.

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General Manager and Stage Director, Moreton & Heath's "Sally" Co.

GODFREY CLARKE.
At Liberty. Town only.
Would welcome offer.
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WAL COOKE,
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Disengaged in December.
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Address,
3, Kilburn-priory, N.W.6.

MR. CHARLES HARTLEY,
and MISS ETHEL GORDON PAULL,
C/o "The Era."

MR. ALFRED KEEPING,
Press Agent, late "Era," "Entr'acte," "Encore," "Performer," &c. Communications, "Pope's Folly," Brighton.

ARTHUR KNIGHT.
Dis. Character and Management.
125, Highbury New Park, N.5.

ERIC THORNE.
At liberty.
1a, Castletown-rd., West Kensington, W.14.

MR. FRANK WEATHERSBY'S AGENCY, 3, Bedford-street, W.C.2.
'Phone and wires, Weathersby. Gerrard 581.

MR. E. FENTON WINGATE
Thanks Messrs. Willard and Wilson for very comfortable special week. Resting by doctor's orders.
At lib. Aug. 7, Old Men parts (Arist. or Com. preferred).
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Composer and Arranger.
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Grange-street, Hull.

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NEWPORT, Mon. — Superior rooms, first-class artists; H.C.B.; near Empire and Theatre. MRS. P. LEA, 8, Victoria-pl., Stow Hill, Newport, Mon

WANTED ADVERTISEMENTS

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Advertisement Manager, "The Era,"
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Ring up 4546 and 4547 Regent.

NOTE.—Advertisements for insertion in the current issue are accepted up to first post Tuesday morning, or over the counter up to 11 a.m. Tuesday.

COMPANIES WANTED.

WANTED, Big Attraction for Aug. 14.
COUNTY THEATRE, BEDFORD.
Also Sept. 4, 11, 25, Oct. 16, 30, Nov. 20.
GRAND THEATRE, LUTON.
Aug. 28, Sept. 4, 18, Oct. 9, 23, Jan. 8.
NEW THEATRE ROYAL, INVERNESS.
Now a model theatre, the only dramatic licence.
Big Attractions required, Aug. 7, Sept. 18, Oct. 23, 30, Nov. 6, Dec. 4, 11, Jan. 22, Feb. 5, on.
E. G. FALCON, Fort Augustus, N.B.

GRAND THEATRE, HULL.
WANTED, Sept. 11, for Musical or other high-class Attraction.
WM. MORTON.

OPERA HOUSE, DUNFERMLINE, N.B.
WANTED, West End Successes, Spring and Autumn, 1923. Bookings include: "Mary Rose," "Romance," "Bull Dog Drummond," "Sign on Door," "Gipsy Princess," "A Southern Maid," "Bill of Divorcement," "Carnival," "Wandering Jew," "Speckled Band," "Nothing But the Truth," F. Forbes-Robertson, &c., &c. Address, HENRY HARE, as above.

HIPPODROME, LLANELLY.
WANTED, unexpectedly vacant, Monday Next. Wire (immediately) to MANAGER, above.

OLDHAM GRAND THEATRE.
One of the finest and best appointed theatres in the Provinces.
WANTED, Brilliant Attractions, Musical or Stars preferred, Dec. 11, Jan. 29, Feb. 12, March. Address E. DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

ALEXANDRA THEATRE, HULL.
WANTED, Aug. 21, for Musical or other high-class Attraction.
WM. MORTON.

THEATRE ROYAL, STOCKPORT.
(Population, 130,000.)
THEATRE ROYAL, ASHTON-U.-LYNE.
(Population within two miles, 150,000.)
WANTED, Big West-End Successes.
Future Bookings include
D'OYLY CARTE OPERA CO.
THE GEORGE EDWARDES' COS., in
"THE LADY OF THE ROSE,"
"THE MAID OF THE MOUNTAINS,"
"WHIRLED IN HAPPINESS,"
THE PHILLIPS' GRAND OPERA CO.,
"CHU CHIN CHOW," "SALLY,"
"KISSING TIME,"
"BULL-DOG DRUMMOND,"
"A NIGHT OUT,"
"THE LILAC DOMINO,"
"THE SIGN ON THE DOOR,"
HENRY BAYNTON, "MARY,"
"THE WANDERING JEW"
(with MURRAY CARRINGTON), &c.
Vacant, Stockport, Sept. 11, 25, Oct. 23, 30, and Nov. 13.
Ashton, Sept. 4, Oct. 2, 9, 16, Nov. 6 and 20.
Address, CHARLES REVILL,
Victoria Park, Stockport.

NEW THEATRE, OXFORD.
WANTED, First-class Attraction, for Sept. 11.
Farcical
or Musical preferred.
Apply, S. C. DORRILL.

KING'S THEATRE, GREENOCK.
WANTED, first-class Attractions, Musical or Dramatic, once or twice nightly, for Aug. 28, Sept. 11, 25, Oct. 16, 30, onwards. Apply, WRIGHT BROS.

ALBANY WARD THEATRES.
WANTED, No. 1 Companies.
Weymouth, Salisbury, Jersey, &c.
BOOKING DEPT.,
2, Redland-park, Bristol.

PALACE THEATRE
(late the Empire),
STROUD.
This property has been recently acquired by
MR. ALBANY WARD,
and will in future be run in conjunction with the well-known
"ALBANY WARD CIRCUIT."
Extensive alterations and improvements are now being made.
Reopening on August Bank Holiday.

WANTED, First-class Attractions for Various Odd Dates.
Musical Comedies,
Revues,
Pantomime, &c., &c
One or two really First-class Variety Combinations might be entertained.
ALBANY WARD, 2, Redland-park, Bristol.

THEATRE ROYAL, YORK.
WANTED, first-class Company, Sept. 11 and Dec. 11.
Address, PERCY HUTCHISON,
58, Shaftesbury-avenue, W.

HER MAJESTY'S THEATRE, WALSALL.
WANTED, Attractions, Musical preferred, for Aug. 28, Sept. 25, Oct. 9, Sept. 25, Oct. 9, Nov. 27, Dec. 11, 18.
Apply, W. J. ANDREWS,
Her Majesty's Theatre,
Walsall.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE,
Nov. 6, 20, Dec. 4, 11.
GAIETY THEATRE, HASTINGS,
Oct. 16, 30, Nov. 13, 20, Dec. 18.
PLEASURE GARDENS, FOLKESTONE,
Oct. 16, 30, Nov. 13 on.
PALACE THEATRE, RAMSGATE,
Oct. 9, 16, 30, on.
THEATRE ROYAL, WORTHING.
Sept. 18, 25, Oct. 2 on, with exceptions.
London Representative for W. W. Kelly and Opera House, Blackpool.
Apply, 52, Shaftesbury-avenue, W.1.
Regent 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Musical Attractions for Aug. 14, Nov. 6, Dec. 4, on, with exceptions. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

THEATRES WANTED.

Under the direction of Nelson King, Frank Forbes-Robertson,
in
a Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, No. 1 Theatres only.
Spring and autumn, 1923.
NELSON KING,
C/o A.T.M., 178, Shaftesbury-avenue, W.C.2.

"THE RABBI AND THE PRIEST."
Direct from the Royal Court Theatre, including
M. D. WAXMAN and J. FISHER WHITE.
WANTED, Aug. 14, to follow Royal, Leeds.
Wanted, Aug. 28, to follow Royal, Huddersfield, owing to transferring dates to oblige Managers.

"HULLO, AMERICA 1922" CO.
Vacant Aug. 21, to follow Liverpool.
Vacant Aug. 28.
Offers to JACK GOODSON, LTD., 26, Charing Cross-road, W.C.2.
Telegrams: "Goodsonism, Westrand, London."

Under the direction of Nelson King.
FRANK FORBES-ROBERTSON.
WANTED, Aug. 7, 8, and 9, Sept. 18 (North).
And next year.
NELSON KING, Empire, Preston.

WANTED, Theatres
for
"A LITTLE BIT OF FLUFF,"
"A LITTLE BIT OF FLUFF,"
"A LITTLE BIT OF FLUFF,"
"A LITTLE BIT OF FLUFF,"
"A LITTLE BIT OF FLUFF,"
"A LITTLE BIT OF FLUFF,"
Nov. 6, Dec. 4, 11.
Now booking next Spring.

"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
No. 1 Company.
Sept. 4, 18, Nov. 6.
Now booking next Spring.

W. W. ELLIS,
44, Carlton-hill, London, N.W.8.

"BY ALL MEANS, DARLING."
The successful farce from the Comedy Theatre. Entire London production carried. Cast includes: Edris Coombs, Bert Beswick, and Geoffrey Savile.
WANTED, Aug. 7 (between Cheltenham and Derby).
Once or twice nightly.
Wire, HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C.2.

"THE THREE MUSKETEERS."
This week, Tottenham.
Next week, Chelsea.

WANTED Known.
Unexpectedly vacant Aug. 7.
Actual Cast of West-End Artists.
Apply, HUBERT WOODWARD,
21, Panton-st., S.W.1.

WANTED, No. 1 Theatres or Music Halls.
"A PAIR OF SILK STOCKINGS."
July 31 and Aug. 7 (to follow Empire, Penge).
W. FOSTER HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C.2.
Telephone, Gerrard 7167.

CHARLES MACDONA'S COMPANIES.
"QUALITY STREET."
By J. M. Barrie.
Wanted, Oct. 2, 16, 30, and Nov. 20.
Now Booking Spring, 1923.
THE BERNARD SHAW REPERTORY COMPANY.
WANTED, Oct. 16 and 23. Also a few Vacant dates next Spring.
CHARLES MACDONA,
29a, Charing Cross-road, W.C.2.

WANTED, July 31
Week or 3 days.
G. P. HUNTLEY & CO.
RUSSIAN BALLET CO.
THEATRE KIKIMORA.
Star Attractions.
13, St. Martin's-court, London, W.C.
Telephone: 4766 Gerrard.

WANTED, two dates, Sept. 4 and 11 (to precede Bedford, London), for "THERE YOU ARE, THEN."
The Revue that is playing to more business in one week than most shows play to in a month.
Refer to Sydney Arthur, Esq., Oakley House, London; Cohen and Barnard, 40, Gerrard-street.
Wanted, Sept. 4 and 11, in or near London, owing to the fact that I am producing "JINGLES."
May have a few vacant dates for the Harry Day production, "JINGLES."
Write, TEDDY MORRIS, Hipp., Eastbourne; next, Palace, Maidstone.

WANTED, Theatres.
"THE CIRCUS QUEEN."
July 31.
Aug. 28.
Wire,
Alexandra Theatre, Birmingham.

Albert de Courville's Production,
"THE VERY IDEA."
With Easten Pickering.
WANTED, July 31, Aug. 7, 21, Sept. 18.
HALDANE CRICHTON, Royalty Theatre, Barrow-in-Furness.

WANTED, first-class Theatres for "A NIGHT OUT," Sept. 18, Oct. 16, Nov. 13.
"KISSING TIME," Sept. 18, Oct. 30.
"BLUE LAGOON," Oct. 2, Oct. 9.
"YES, UNCLE," Nov. 6.
Coms., T. C. WRAY, 28, Floral-st., W.C.

THEATRES WANTED.

THOS. C. DAGNALL'S TOURS.
"AMBROSE APPLEJOHN'S ADVENTURE."
By Walter Hackett.
The Outstanding Success of the Present Season.
WANTED,
The following is the only vacant date this Autumn:—
Aug. 3, 4, 5 (North).

"LORD RICHARD IN THE PANTRY."
By Sydney Blow and Douglas Hoare.
From the Criterion Theatre, London, where it ran for nearly 600 performances.
The following dates are vacant in the various companies:—
Sept. 4, 5, 6 (South), 14, 15, 16 (North), Oct. 2, 9, 30, Nov. 6, 20.
All communications to
THOS. C. DAGNALL,
Criterion Theatre, W.

HENRY LEE'S PRODUCTIONS.
WANTED, August 7,
through theatre closing.
"FROTH."
The Famous Comedy Revue, including Tommy Lorne.
This week, Palace, Carlisle.
Next week, Doncaster.
Wire for August 7 to
GALT'S AGENCY,
103, Renfield-street, Glasgow.

Henrietta Schrier Repertory Company.
WANTED, Monday next.
Wire, SCHRIER, Coliseum, Aberystwyth.

WANTED, Aug. 14, 28, Sept. 18, and on, for
Mrs. Patrick Campbell,
Hedda Gabler and Voodoo.
A. BERTRAM, Savoy Theatre, London.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, high Soprano, able to sing songs with Flute (must be first class), to join with Pianiste (lady Virtuoso) for new Musical Act.
All particulars to
Box 756, "The Era."

WANTED, for
"JINGLES" REVUE,
Soubrette, Comedienne, Vocalists, Comedian, Musicians;
in fact,
Artists of All Descriptions.
Chorus and Dancers write.
All must enclose photo, age, height, previous work, &c.
Write,
TEDDY MORRIS,
Hippodrome, Eastbourne.
Next, Palace, Maidstone.

WANTED, Lady Violinist-Vocalist, also Humorous Entertainer (gent.), for concert party. Box 767, "The Era."

GAR. KIDDIE'S PRODUCTIONS.
WANTED, for "O.K." Co., Comedian, Soubrette, and Smart Girl, to sing two rag-time numbers.
Lowest salary.
CARL MYSTO, Hip., Mexbro'.
Next, Empire, York.

WANTED, first-class Leading Man, good Comedy Character Lady (tall); talented Juvenile for girl part; must be first-class singer and dancer. Terms and references, Box 745, "The Era."

WANTED, Sept. 18, onwards, Baritone or Tenor Vocalist, one song per night (change weekly). Preference to one who can help in small orchestra with violin, clarinet, 'cello, or trap drummer. Other double-handed artists please write in, also harpist. Box 736, "The Era."

WANTED, Singing Juvenile Lead (gent.); must be good feeder. Also Soprano Vocalist; must have phenomenal voice. Rehearse Friday; open Monday. Terms, &c., MANAGER, Theatre Royal, West Bromwich.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W.1. 'Phone, Regent 4329.

ARTISTS' WANTS.

WANTED, Monday next, or season. The WHATS-A-NAMES C.P.
Six Artists.
Wire, MACINTOSH,
Northwick Hall,
Ketton, Rutland.

PANTOMIME ARTISTS WANTED.

WANTED, for PANTOMIME (10 weeks booked, Touring),
A PRINCIPAL GIRL (and known) for "GOODY TWO SHOES."
A PRINCIPAL (LOW) COMEDIAN (and known) for JOHN WILLIE in "Goody."

A PRINCIPAL GIRL (and known) for "ROBINSON CRUSOE."
A PRINCIPAL (LOW) COMEDIAN for BILLY CRUSOE, in same.

State with whom above parts have been played, when and where, and Artists are wanted who have been featured in other shows in provincial towns, and those that have the material and knowledge to get away with a provincial audience.

To commence Dec. 26 next.

Also state where working now and send route sheet and permanent address.

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MUSIC HALL ARTISTS WANTED.

GRAND PALACE, ST. ALBANS.
WANTED, Good, Refined Acts, Aug., onwards. Apply, Sole Booking Agent, TOM PACEY, 23, Ryder-street, St. James's, London. 'Phone, Regent 6531.

WANTED, at once,
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Sensational outside Acts of every description Rope Walkers, High, Ornamental, and Trick Diving, Parachute Descents, Looping the Loop, Cycles or Motors, Aerial Acts of all kinds. Artists must provide own apparatus. Apply by letter only, stating terms and open dates, to KURSAAL, LTD., Southend.

LITTLEHAMPTON.—NORFOLK QUAY PAVILION AND GROUNDS.
WANTED, Speciality Acts. Particulars and terms, HARRY JOSEPH, Portland Lodge.

WANTED, Acts of all kinds.
BOOKING DEPT.,
Albany Ward Theatres,
2, Redland-park, Bristol.

WANTED, Entries for two Competitions, one at all weights up to and including 9 stone, and the other from over 9st. to 10st. 7lb.; open to music-hall artists only. Winner of each competition to receive a massive silver cup, value £26 5s. Entries and weights should at once be sent to JOE MORRIS, Premierland, Back Church-lane, London, E.1.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, IVY GRANT, the Dainty Comedienne, in Song, Yodel, and Dance. July 24, Palace, Fleetwood. July 31, Empire, Harrogate. Vac. Aug. 21, 28. Offers invited.

WANTED Known, WILFRED CLOWES, English Concertinist. Vacant July 31. Wire, 61, Parkfield-street, Rusholme, Manchester.

WANTED, Monday next, GEORGE GODFREY, the Popular English Tenor. Also Aug. 7, to precede Bordesley; Aug. 28, follow Emp., Harrogate. Wire, H. A., 5, Seymour-road, Oldbury, near Birmingham.

WANTED, Mon., on, HARRY LENNOX, Comedian. Laughs guar. 17, Partickhill-rd., Glasgow.

WANTED Known, LE VENES, Aerial Act; also 2 AL'MARS, Comedy Bars; at liberty; Ideal for Galas. 2 Acts. Wire, 7, Fassett-sq., Dalston.

WANTED, Monday, THE TWO DANIELS, Giant and Pony. Clean Comedy. Wire, B., 105, Sherbourne-road, Birmingham.

WANTED, Monday next, on, VIONA'S BANJO ENSEMBLE. Wire, Pavilion, Alloa, N.B.

WANTED, July 31, by ATLAS-VULCANA GIRLS, World's Best Novelty Athletes; one two, or three turns, or full Co. Gosford Lodge, Fulham.

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THE GREAT OLYMPIC CIRCUS.
WANTED, for England, Circus Acts of every description, Acrobats, Riders, with own horses, and Variety Artists of all description. Full particulars and lowest terms, COLIN SHAW, Cavan, Ireland.

WANTED, CIRCUS RIDERS, WITH OWN HORSES, ACROBATS, CLOWNS, ETC.,
TO OPEN MONDAY, JULY 31.
WIRE ABSOLUTE LOWEST FOR FIVE TO SIX WEEKS AT MARGATE.
ADDRESS, A. HICKEY,
HICKEY'S CIRCUS,
OPERA HOUSE, DUDLEY.

CIRCUS ARTISTS' WANTS.

WANTED, Engagement as Tentmaster. T. CULEEN, 100, St. Walburghas-rd., Layton, Blackpool. Cooke, Garrard's Circus. Wire route.

WANTED Known. ROLLO, on the High Rope. A real sensation. An ideal Carnival Attraction. For terms, 19, Steerforth-st., Earlsfield, London.

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MUSICIANS WANTED.

WANTED, Conductor for London suburban music hall; good appearance and capable musician essential; modern ideas and a showman. Write, in strictest confidence, to Box 728, "The Era."

GRAND THEATRE, LUTON.
WANTED, Conductor-Violinist, to open Aug. 7. Age, terms, and references to WALTER O'SULLIVAN, at above.

WANTED, good Deputy Violinist (Rep.) for 2 weeks, Cinema, N. London. Open Monday next. H. N., 136, Harvist-rd., N.W.6. Letters only.

WANTED, for Picture House, Briggate, Leeds, first-class Violinist Repet., to commence Monday, July 31. Apply, MUSICAL DIRECTOR.

WANTED, smart Leader, also Trombone, to open July 31; thor. exp. in varieties or useless; A.M.U. only. State branch and number, age, copy of refs., B. PARKS, Hippo., Coventry.

WANTED, Leader, Solo Violin, Pictures and Varieties, twice nightly, 1 mat.; only those used to very high-class music need apply. Inclusive terms to open Monday next. MANAGER, Kinema, Newark-on-Trent.

WANTED, Violin-Leader and 'Cellist, for season; six hours daily. Also 'Cellist, for light work. State salary. C. Y. A., c/o Smith's Bookshop, Pier-avenue, Clacton-on-Sea.

WANTED, for Capitol Super Cinema, Cardiff, Leader-Repetiteur and Orchestral Pianist; must be tip-top or useless. State lowest terms to LIONEL FALKMAN, Capitol, Cardiff.

WANTED, Violinist-Leader, immediately; must be conversant with high-class picture theatre music; 4½ hours daily (no Sundays); T. Shows extra.

Fullest particulars and copies of testimonials, to MANUEL L. LUNA, Chef d'Orchestre, New Pavilion, Newcastle-on-Tyne.

WANTED, Leader for immediate Tour. Write, refs., lowest terms, T. C. WRAY, 28, Floral-st., W.C.

WANTED, for Wimbledon, experienced Violinist and Pianist for Café; Thursdays, Fridays, and Saturdays, 4-6 p.m. State terms, Box 741, "The Era."

WANTED, good Violinist for Trio, near London; exp. pictures. Lowest terms for six days. Box 727, "The Era."

WANTED Violinists, to Write for Free Trial of "Violin Tuneometer" returnable without obligations. Users say it's a "Time, string, and temper saver." WILKINS, 30, Cardiff-road, Luton.

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EDINBURGH EMPIRE: 1st VIOLINIST.
LIVERPOOL EMPIRE: 'CELLIST, also DRUMMER.
LEEDS EMPIRE: DRUMMER.
GLASGOW COLISEUM: 1st HORN.
STRATFORD EMPIRE, E.: 1st VIOLINIST.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MUSICAL DIRECTOR at the above-mentioned Halls.

WANTED, first-class Clarinet (Princ.), flat pitch, for Piccadilly Picture Theatre, Manchester, to open August 7. Tip-top salary to right man. Apply, J. MUSCANT, Mus. Dir., for aud., any morning, after 11 a.m.

WANTED, a Saxophonist, for concerts and dances; soloist preferred. Box 768, "The Era."

WANTED, Alto Saxophone; also Trombone; used to Jazz work. Audition, 11 o'clock Wednesday morning. Apply, 152, Hertford-road, Dalston.

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WANTED, 'Cello, to open Monday next. Terms £3. Apply, with references, to CHAS. H. LEEK, Musical Director.

WANTED, a first-class 'Cellist. Also a First Violin, able to lead when necessary; to commence Aug. 7. Apply after two o'clock, THE COLISEUM, 396, Mile End-road, E.

WANTED, for Piccadilly Picture Theatre, Manchester, first-class 'Cellist, to open July 31; must be soloist; tip-top salary to right man. Apply, J. MUSCANT, Mus. Dir., audition any morning after 11 a.m.

WANTED, Orch. Pianist, cinema, 3 to 10 p.m. No Sundays. Thoroughly experienced or useless. Lowest terms and refs., Gem Theatre Co., New Road, Gravesend.

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WANTED, Pianist (gent.), smart appearance, for hotel dances. Must be thoroughly experienced. Apply at once.
W. J. LARK,
Milverton House, Carnarvon-road, Clacton-on-Sea.

WANTED, Lady Banjoists. Write, VIONA,
Pavilion, Alloa, N.B.

WANTED, Jazz Drummer (good singer preferred), for dances; five nights weekly (three hours each); syncopation essen. Terms and refs., write CAVE, 6, Grand-street, Nottingham.

WANTED, Harpist and Violinist, join Violinist; ex-Servicemen; pitching; shares. JOS. BEW, 5, St. Mary's-lane, Bootham, York.

WANTED, first-class Trio. Violin, 'Cello, and Piano, open Monday next; 6 evenings and 1 matinée. Lowest salary, &c., HERRIDGE, Empire Cinema, Staines.

WANTED, Aug. 6, 7, 8s 10, 11, and 12, smart Jazz Drummer; must be showman; vocalist; smart appearance; for Blackpool hotel. Apply, giving terms and particulars, RALPH GETHIC, 35, Broughton-lane, Manchester.

WANTED, first-class Trio, at once. Violinist (able to conduct), Pianist, and 'Cellist, for theatre; evenings only. State terms and experience to MUSICAL DIRECTOR, c/o Town Clerk, Town Hall, Bridlington.

WANTED, for Olympia, Newport, Mon., Aug. 21 next, 'Cellist, Clarinet Drummer, with all effects, &c., Mustel Organist; must be first-class. Lowest terms, &c., to LIONEL FALMAN, Capitol Super Cinema, Cardiff.

WANTED, first-class Violinists, Leaders, Pianists and Organists for Cinemas. Apply, stating age, qualifications, &c., to MUS. DIR., 3, Peel-avenue, Rusholme, Manchester.

MATLOCK BATH MUNICIPAL ORCHESTRA.
WANTED, for three or more weeks, powerful Leader, Bass, Flute, Clarinet, Trombone, and Drums (with full effects). Also one lady 'Celliste. About 36 hours weeky. Open Aug. 13. Age, terms, and references to MUS. DIR., Council Offices, Matlock Bath.

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Reopening August 21.
WANTED, good Violinist (Leader), Repetiteur, 2nd Violin, Viola, 'Cello, Bass, Flute and Piccolo, Clarinet, 1st and 2nd Cornet, Trombone, Drums, Tymps and effects. Applicants must be experienced and thoroughly competent; A.M.U. terms. Age and references to BINGLEY, Mus. Dir., 1, Cavendish-st., Grimsby.

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WANTED, for the Band of the 92nd Brigade R.F.A., T.A., Woolwich, competent Military Band Instrumentalists, for a series of engagements, commencing Aug. 6, one week in Camp; also winter engagements. Only competent men need apply, with full details (stamp), immediately. Does not affect any pensions. BANDMASTER, c/o G.P.O., Bognor.

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WANTED Known, Music on Hire for Cinemas; latest Tavans, Overtures, &c.; Berg and Fox Incidental Music. Lowest terms. HARRY WESTROP, 158, Millfield-road, Clapton, E.5.

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Lessee & Manager: Wilfred E. Boycott. Orchestral Classes Conducted by MISS MAUD RISELEY, A.R.A.M., Musical Director of Broadway Gardens Cinema, Walham Green, S.W.

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These classes, conducted daily, provide excellent tuition and coaching for all instruments with a view to obtaining engagements in cinemas, restaurants, cafés, &c. Music lent for home study. Drums on the premises and coaching for jazz or classical works. Violin and piano lessons given. Over 40 pupils now fulfilling good engagements in town and seaside.
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Engage the "Westbourne Orchestra" for Dances. Splendid library, with all up-to-date numbers.

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WANTED, Perm. Engt., Mus. Dir., Piano; wide exp. Cinema, Hydro, Platform; concert library; M.U. terms. C/o 76, Poplars, Derby-rd., Chesterfield.

WANTED Known, HARRY RICHARDSON, Mus. Dir., dis. 28, Union-street, Market Rasen.

WANTED Known, RAYMOND DE COURCY, Musical Director and Musical Adviser, and his renowned Bijou Orchestra, shortly terminating engagement at the Coliseum, Bridlington, invite offers from Managers, &c.; thoroughly experienced, hard working, and reliable; extensive up-to-date library; perfect fitting to pictures. SPECIAL ATTRACTION.—Miss Elise Kalla, the celebrated Solo and Orchestral Harpiste (doubling Organ or Piano in orchestra). A thoroughly high-class Orchestra you may rely upon. Reasonable terms. The Coliseum, Bridlington, Yorks, or, permanent address, 70, Adelaide-road, Hampstead, London, N.W.3.

WANTED Known, Musical Director (piano or baton), over 3 years Queen's Hotel Eastbourne, will be at liberty shortly owing to engagement terminating; thoroughly experienced in all branches; good accompanist; extensive library; could supply trio or more. IVY GORDON, Claremont Hotel, Eastbourne.

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WANTED Known, Conductor, Baton, L.R.A.M., experienced Variety, Drama, Pictures, now at liberty. Enormous library. 'Phone, Hornsey 741, or write, 94, Moray-road, London, N.4.

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FIRST VIOLINIST, CINEMA WORK.
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WANTED Known, Saxophonist (Alto), late Edinburgh Palais and London, vacant. SAX., 18, Weston-road, Chiswick Park, W.4.

WANTED, Engt. by Saxophone, double Trumpet; any business; in or out of town. SMITH, 33, Oxford-gardens, Chiswick, W.

MUSICIANS' WANTS.

WANTED, Engagement by Saxophonist (C Tenor); thor. exper. all branches; play violin or 'cello parts; can double 1st violin if required. SAXO, Gaythorpe House, Skegness.

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Write for full particulars, Dept. 62,
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Ulster Chambers, 168, Regent Street, W.

"CHUCKLES OF 1922."

Prince George saw "Chuckles of 1922" at the New Oxford Theatre on Tuesday night for the second time.

"Bobby" Clark, the quaint comedian of the burlesque, has been prevailed upon to extend his stay in England, this having been made possible by the setting back of the date fixed for the production of the new "Music Box" show in New York, for which he is engaged.

Clark declares that of all the sights he has seen since coming to England he has enjoyed nothing more than the collection of pictures in our National Gallery. As he has appeared every afternoon and evening at the New Oxford since his arrival, he had to do all his sight-seeing in the mornings before lunch and on Sundays. He has spent mornings in St. Paul's and Westminster Abbey, and says he will revisit both places.

A HISTORY OF THEATRICAL ART.

Volume VI. of "A History of Theatrical Art in Ancient and Modern Times," by Karl Mantzius, translated by C. Archer (Duckworth & Co.), deals with Classicism and Romanticism. This volume brings the History to a close; and the author has, we learn, devoted more than twenty years to a work which claims "to present a picture, mainly from the socialological point of view, of the course of development followed by theatrical art through the ages; and accordingly only such phenomena have been selected for notice as have in a marked degree furthered—or hampered—that development."

The recent reopening of Drury Lane after extensive structural alterations and improvements gives a special interest to the account given of the opening of the theatre under Sheridan's management in September, 1776, with a production of "The Rivals." His association with the house as manager extended over thirty-two years, during which period "English theatrical art developed new methods and a new direction." In 1791 Sheridan pulled down the old playhouse, and three years after a new, enormous Drury Lane, erected at very great expense, was opened. It was the second largest in Europe; only the San Carlo, in Naples, surpassed it, while La Scala in Milan was about the same size. It held 3,611 spectators, and even at the comparatively low prices charged the receipts from a full house were £771.

Although every precaution was taken for the prevention of fire, not more than fifteen years had passed before the magnificent theatre was a smoking heap of ruins. It was burnt down on February 24, 1809, while Sheridan was in the House of Commons, taking part in a debate on the conduct of the war in Spain. The result of the fire was to exclude him for good and all from theatrical management; he was unable to raise money to rebuild the theatre, and was forced to retire from the field a ruined man.

Much interesting matter is to be found under the headings "The Kemble School" and "Edmund Kean," and the volume also contains portraits of all the famous actors and actresses of the time

JUGGLING.

The art of the juggler has not received nearly so much attention as the kindred art of the conjurer, though it should be added that Mr. Rupert Ingalese, in his book entitled "Juggling," points out that they have little in common. Himself a clever juggler, he is able to give full instructions to those ambitious to become skilful in the art. "Any intelligent person with a few pounds to spend in 'properties,' and sufficient interest in the diversion, may become a fairly proficient conjurer in a comparatively short space of time," writes Mr. Ingalese, "but juggling is a science requiring not only interest and perseverance on the part of the scholar, but proper instruction for its acquirement." Moreover, he says that patience and diligence are developed by the steady practice required, while "few pastimes are better adapted to improve the general physique, every muscle of the body being brought into constant action." The would-be juggler cannot do better than make a close study of Mr. Ingalese's well-written little book, which contains numerous illustrations.

Royal Northern Hospital.

A delightful ball, attended by nearly 400 people, was held in the beautiful suite of rooms at the Hyde Park Hotel on the 13th inst., in aid of the funds of the Royal Northern Hospital at Holloway. The ball was organised by a large and influential committee, and proved a great success. Dancing was from 9.30 till 3 a.m., and the floor seemed as crowded for the final one-step as it had been at any time during the night. The music was that of the well-known Clifford Essex Band. With its wavy French windows directly overlooking the park, the ballroom at the Hyde Park Hotel is an ideal place for a summer-night dance.

VARIETY ARTISTES' BENEVOLENT FUND AND INSTITUTION. Weekly report. Cost of maintenance of Benevolent Institution, about £50. Number of old artists residing there, 41 (ladies 10, men 31). Amount of weekly pensions, £50 16s. Number of pensioners, 87. Amount of grants, loans, fares, &c., £15 3s.

BIRTHS, DEATHS, & MARRIAGES.

DIAMOND WEDDING ANNIVERSARY. MR. and MRS. GEORGE JENNINGS celebrate their Diamond Wedding, July 28, 1922. Married July 28, 1862, St. Phillip's Church, Birmingham. Forty years proprietor of the Alexandra Theatre (Portable). P.A., Viola House, Redditch, Worcs.

IN MEMORIAM.

IRVIN.—John Irvin. In loving memory of my dear husband, circus equestrian, who died July 27, 1918.—A. Irvin.

IRVIN.—In loving memory of John Irvin, Equestrian, who died July 28, 1918. Never forgotten by his daughter, Florrie, and son-in-law, Albert Hickey.

FITZDAVIS.—To the memory of E. R. Fitzdavis, many years associated with the stage. Fell asleep July 21, 1915.—Wife. R.I.P. Gone, but not forgotten.

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MUSIC HALLS AS CINEMAS.

Deputation to Hull Corporation Licensing Committee.

The Hull Corporation Licensing Committee have discussed the question of granting of cinematograph licences to music halls and theatres. The deputation which waited upon the Committee consisted of the following members of the Hull and District branch of the C.E.A.: Messrs. William Morton, T. Pawley-Judge, and H. V. Evans, hon. sec.

A letter was received by the Committee from the C.E.A. (Hull Branch) pointing out that a music hall which originally secured cinematograph licences for brief shows had recently devoted the whole of its evening programme to a cinematograph exhibiton.

This, the letter points out, weighs heavily on cinema exhibitors, whose buildings are specially equipped for the exhibiting of films, and who cannot become music halls or adapt themselves to music hall conditions. The Association further disclaims any desire to interfere with the practice of music halls using pictures as a turn in the programme. In conclusion, the letter says:—

"My Association respectfully suggest that the Cinema Licensing Committee of the Hull Corporation, at its ensuing annual meeting, should make it a condition something to the following effect: 'That cinema licences shall be confined to buildings exclusively equipped for the exhibition of cinema pictures, except in the case of

'(a) Music halls which may desire the privilege as an item of their usual programme, namely, for a period not exceeding 15 minutes; and (b) in the case of theatres to emphasise incidents in a play.'

"My Association suggest that this will fully meet the proper requirements of theatres and music halls, and, at the same time, preserve the rights of the cinema exhibitors.

"My Committee will be glad to appoint a deputation to attend on the Cinema Licensing Committee, or, if you think fit, it will take the necessary steps to mention the matter publicly at the ensuing annual meeting."

Mr. W. Morton, invited by the Committee to give his impressions what occurred at the granting of the cinematograph licence to the music hall 15 years ago, said that either the solicitor or manager of the hall stated it was only intended to give a 10 or 15 minute turn, and on that the opposition was withdrawn.

He expressed the belief that the request of the Association was reasonable. "Cinema proprietors," said the veteran entrepreneur, "cannot raise their prices for a week just because a special film is being exhibited—they have built up a reputation on certain prices, which are fixed." Mr. Judge supported this view.

On the suggestion of the Chairman, it was arranged to get in touch with the music hall managers and talk the matter over. Meanwhile, the Town Clerk would be consulted as to the legal position.

"THE EXEMPLARY THEATRE."

By Harley Granville-Barker (Chatto and Windus), published at 9s. net.

The author states in his opening chapter that his book "is a plea for the recognition of the theatre as an educational force," and that "it is addressed to people mainly whose present interest in the theatre is at best perfunctory." Then follows a dialogue which is supposed to take place between a Man of the Theatre and a Minister of Education, the main point at issue being the educational uses of the dramatic method.

Describing a play as "a pictured struggle and reconciliation of human wills and ideas," Mr. Granville-Barker goes on to say that "if each character in it, even the smallest, is not developed to its fullest capacity the production will be impoverished beyond any hope of salvation by brilliant individual performances. And yet if every actor—the most or the least important—does not play his part with a primary loyalty to the whole play and a strict consideration for his fellows, artistic failure is inevitable."

A chapter is devoted to the plan of the theatre as school—"as one of those great specialist schools which form part of the already very Catholic University of London. Such a theatre would look to produce plays with large casts and small; plays, moreover, that might appeal either to large or small sections of the public." Mr. Granville Barker insists on the need, in any theatre aspiring to completeness, of a studio or more properly a workshop. "In the theatre as school there can be lectures on the history, the theory, and practice of scenic decoration and costume design. But a great deal more learning can be done by students admitted to watch and assist in the carrying out of the practical work."

The chapter on "the theatre as playhouse" contains a number of points that will interest those concerned in matters theatrical, and actors in particular will find matter for consideration and discussion in the succeeding chapter, headed "The Production of a Play," and finally the author deals with "Some Current Difficulties" He comes to the conclusion that the long run "tends utterly to destroy the art of acting"; but on the other hand, "to replace the long run by the short run, by the experimental matinée or the hastily concocted repertory season is no remedy," says Mr. Granville-Barker; and not even the use or misuse of that blessed word "repertory" will make it one.

SHAKESPEARE'S HAMLET.

By A. Clutton-Brock, published by Methuen & Co., Ltd., at 5s.

In his contention that "Hamlet," is a good play, the author of this book replies to criticism by Mr. J. M. Robertson and Mr. T. S. Eliot. In the first chapter he deals with "the case against Hamlet, contained in the question: What is the cause of the Prince's delay in killing the King? and in the following chapter gives his explanation. In the last chapter he deals with the play as an æsthetic document. Mr. Clutton-Brock writes: "Hamlet is a tragedy, and is beautiful because of the intensity of value which is expressed in Hamlet himself. There would be no tragedy and no beauty if the jangled bells were not sweet, if the reason were not noble, and even sovereign, through all its disorder." Shakesperian students will doubtless find this little volume an interesting study.

SOME MORE FACTS FOR ADVERTISERS

The acid test of value in advertising is results. This week we publish a selection of spontaneous letters from advertisers in "The Era," which speak for themselves.

SIX DATES FROM FIRST ADVERTISEMENT!

ROYAL, SMETHWICK.

Dear Sirs,—I have much pleasure in informing you that my "Stop It Off" advt., which appeared for the first time in the last issue of your paper, BROUGHT IN SIX DATES. Kindly renew same and oblige.

Yours truly, ANDIE CAINE.

OLYMPIA, DUNFERMLINE.

The Advertising Manager, the "ERA."

Dear Sir,—With reference to the small advt. which I had in your paper a few weeks ago, when requiring an artist for one of my sketches, you may be interested to know I got

OVER TWO HUNDRED REPLIES,

the majority of them reaching me the first post on Thursday morning.

This proves what a boon the "Era" is to the manager who wants to get the earliest and best results.

Best wishes. Yours truly,
(Signed) HARRY SHIELS.

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(Dalton's Agency—20th year).

Hippodrome, Stockton-on-Tees.

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and pleased to say I have settled the berth once again through your valuable medium the "Era."

Yours faithfully,
(Signed) R. J. W. HARRIS,
10 Loonies Co.

22, Rockcliffe Road, BATH,

Dear Sirs,—I herewith enclose cheque in payment of my account.

Perhaps it will interest you to know that I have been

INUNDATED WITH APPLICATIONS

from which I have got everything I require, which proves the value of your paper as an advertising medium.

Yours faithfully,
(Signed) JAN HURST.

Rosario, Lower Warberry Road, Torquay.

Dear Sir,—Re Wanted Musical Director, Ilfracombe. Please do not insert this again except to

"Thank applicants, position now filled."

Your advertisement has brought great number of applications.

Yours truly,
(Signed) JAS. P. MOORE.

Engagements Wanted.

83, Lewisham High Road, S.E.14.

Dear Sirs,—Will you kindly take out my advt. from "The Era" this week. I ordered two insertions on Feb. 2, and thanks to your paper I fixed up in a day. Thanking you,

Yours truly, ROSE LAW.

Sir,—Will you please note not to forward any more replies to me re my advertisement, as

I AM NOW FIXED UP.

I might say that I am more than pleased with the number of answers I received.

Yours truly, "Box 380."

Apartments.

8, St. John's Road, Brixton.

Sir,—As my advt. finishes this week, I am enclosing remittance for further insertions. I must admit that your advt. has been very successful.

JOHN P. GALLIVAN.

Music Covers.

45, Laleham Mansions, Calvert Avenue.

Dear Sirs,—Please reinsert my advertisement in tomorrow's "Era." You may be interested to know that, besides other orders, I received an order for 1,000 covers through the medium of this small advt. last week.

Faithfully yours, M. D.

THE REASON

is simple. "The Era" is read by everyone that matters in the profession — and is always First! Published on Wednesday morning, it gives both managers and artists more time and opportunity to fix up urgent dates and vacancies satisfactorily.

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IN THE SUBURBS.

"A FANTASY."
At the Elephant.

Revue in Seven Scenes; Arranged by Tom Major; Produced for the First Time in London at the Elephant Theatre, on Monday, July 24.

Mr. and Mrs. Tom Major, in presenting the second "Special Edition" of their popular mixture, "A Fantasy," have to all intents staged a new production. The show has been reconstructed, the company strengthened, and many attractive features—especially on the musical side—added. In this category must be placed the engagement of The Royal Naval Quartette. Attired in the correct uniform in well-arranged scenas, these clever artists soon made good. They delighted the house with many numbers, and especially the excerpts from grand opera, in which they were heard to advantage.

There is no attempt at a plot in this happy concoction. All work hard to achieve success. Among the many interesting specialities should be noticed the amusing dressing-room episode, in which Mr. and Mrs. Major appeared. Again, the entrepreneurs scored heavily in a comic duet, "Who's Little Whose," while Mrs. Major capitally rendered "Who's She." Tom Major's versatility was marked. Bert Brierley is a promising light comedian, and in song and dance made good. In association with Miss Eva Edge (a pleasing comedienne), the popular duet, "All By Myself," got home, while Miss Edge (with the Girls) nicely sang "Gee From Fiji Isles." Willie Thomas gave "Oh, What a Pal," and Eva Edge and Bert Brierley "Wedding in Moon." The dancing of the Four Ideals proved very attractive, the girls' distinguishing themselves in an "Old English Gavotte." A jolly finale, in which all the artists appeared, helped to secure a hearty reception for "A Fantasy," in its re-written form. Mr. Tom Major's efforts as producer deserve recognition.

THE EVERYMAN THEATRE.
"Candida" Revived.

When in doubt revive Shaw, is evidently the policy of the Everyman—and a very good one, too! On Monday evening "Candida" was again put on for a short run, and an enthusiastic house gave the play a tremendous reception. It is a difficult play to cast, for all the parts can be easily misinterpreted. Just a shade more can make Burgess into a farcical character or Morell into an impossible prig. Candida herself is, of course, as difficult a part as any in modern drama. Miss Ellen O'Malley gave a very competent performance, delivering her lines very clearly and intelligently, but she just failed to suggest the very subtle poetic quality of the real Candida. Mr. Milton Rosmer played exceedingly well as Marchbanks, and lifted the last act to a point of something approaching real inspiration. One of the best of the performances was Mr. Douglas Jefferies' Morell, which was clear-cut and consistent. He was a sincere prig, but he never left us wondering why Candida married him. Mr. Alfred Clark as Burgess gave an admirable performance of the part, and there is nothing but praise due to Mr. Harold Scott for his playing as the Curate and Miss Clare Harris, whose acting as Prossie was as good as could be.

The play was well produced by Mr. Douglas Jefferies.

"HEADS AND TAILS."
At Watford Palace Theatre

Will Dalton is presenting his revue, "Heads and Tails," here this week. The action is so brisk that there is never any pause in its swiftly moving pageant of picturesqueness and rollicking fun. Mr. George Norton is the chief comedian, and in the rôle of a waiter keeps the audience highly amused with his comic interludes and numerous gags. He and Miss Sadie Beston as Carrie, the waitress, give a very clever burlesque of Mary Pickford and Douglas Fairbanks. Miss Peggy Mackintosh proves one of the most popular artists of the evening with her delightful Scotch song and dance. Mr. Lynn Wright renders several songs in capital style; his "Eastern Nights" number, supported by a bevy of pretty girls dressed in Eastern costume, being particularly effective. Mr. Fred Nanson as Slowcoach quite belies the name, for he is one of the liveliest members of the company and sings well. He and Miss Lola Neilsen achieve great success with their duets; they well deserved the applause in their rendering "If There Had Never Been a Garden of Eden." An item which greatly pleased the house was the topical ditty, "I'm a Man of the Moment." The show is well dressed and mounted, and possesses a smart and attractive chorus.

"THE RABBI AND THE PRIEST."
At Brixton.

This stirring play, from the Royal Court Theatre, made its bow on Monday at the Brixton Theatre, and was received very favourably.

The part of Rabbi Elkan, the Jew, is admirably played by Mr. D. Waxman, the well-known Anglo-American actor. Mr. J. Fisher White as Father Petrovitch (the little brother) portrays a difficult part with marked ability.

Miss Marie Munro, the Irish maid, brightens the play by her racy impersonation of Bridget, and Miss Mollie Tremaine is a convincing Marie.

Miss Sylvia Morris as Judith delights the audience by her sincere and natural portrayal of the Rabbi's daughter, whose lover, George Lubin, is most effectively played by Mr. David Bain.

Others worthy of special mention are Messrs. Nat Blake and Ernest Munro, who lend able support.

RURAL PLAYS.

"King Lear at Hordle and Other Rural Plays," by Bernard Gilbert, published by Messrs. W. Collins, Sons & Co., Ltd., at 7s. 6d.

This volume is a collection of plays which present remarkably vivid pictures of village life and character. With the exception of "King Lear at Hordle" they are all short plays. The author, in his "Preface on Rural Art," expresses a hope "that they may find their way to village stages, and encourage others to write for their own people of what they know most intimately. The Community Theatre grows apace in America, despite the fact that no village there is so mean as to lack its cinema, and if such a movement can be assisted here, it will be a great step forward." In his book, "Old England," published some time ago, Mr. Gilbert depicted the various characters found in a country village—the small farmer, the blacksmith, the schoolmaster, the vicar and his wife, &c., and in the first volume of his plays he takes his rural characters from other villages in his district. In the three-act play, "King Lear at Hordle," the several characters are drawn with a sure hand, and appeal to the reader as being real people, and not mere creations of the imagination. This remark also applies to the men and women in the one-act plays. Some of these are in verse, but they are decidedly inferior in quality and interest to the others. The contents of this volume are well worth the attention of our play-producing societies.

Jan Hurst to Return to Bath.

Mr. Jan Hurst, the well-known pianist and musical director, has accepted an invitation to return to Bath with his orchestra for the forthcoming winter season.

DIAMOND WEDDING ANNIVERSARY.

Mr. and Mrs. George Jennings will celebrate their diamond wedding on Friday next. They were married at St. Phillip's Church, Birmingham, on July 28, 1862. Mr. Jennings was proprietor of the Alexandra Theatre (portable) for the long period of 40 years. He will be 85 next month, and Mrs. Jennings is in her 85th year. Jennings' Alexandra Theatre was a household word a few years ago. Mr. Jennings has been a Freemason since 1884. In the sixties and seventies Mrs. Jennings was one of the most popular and versatile actresses in the Midlands and South Wales, and she has played many parts, from Hamlet to Jack Rushton in the late Mrs. Sara Lane's successful drama, "Alone in the Pirate's Lair." She was also the first to play Lady Isabel in "East Lynne" in Redditch 51 years ago. Miss Genevieve Ward complimented her on her acting, as also did Miss Ellen Terry, who praised her performance of Hamlet at Droitwich twenty-two years ago. She also presented Mr. and Mrs. Jennings with an autograph portrait and offered her congratulations on the occasion of their golden wedding. Mrs. Jennings is, we regret to learn now, lying very ill at her residence in Redditch, where she has lived for the past 20 years.

The South African Prudential, Ltd., secured against much competition, at the Royal Agricultural Show, Pietermaritzburg, Natal, held in June (the premier show in South Africa), gold medal, three specials, one for most points in Citrus Classes, one for most points in Export and Market Classes and one for most points in Fruit Classes, 17 firsts, four seconds, one third, and one highly commended, this being for a special line cultivated by them. London Office: Ulster-chambers, 168, Regent-street, W.1.

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R.A.D.A. EX-STUDENTS' CLUB.

A Quadruple Bill.

The Academy ex-students made their contribution to the hospitals' combined appeal on Sunday evening and Monday afternoon last, when the club presented a bill of four short plays at the Academy Theatre. The first two—Shaw's "O'Flaherty, V.C.," and Miss Dorothy Massingham's "The Goal"—have been seen before. The other items on the programme were not up to the standard of the plays usually done by the Ex-Students' Club.

"CALAIS TO DOVER."

By G. E. Jennings.

Aunt Clara ..... Joan Temple
Captain Pengellan ..... Ion Swinley
Mrs. Bilberry ..... May Whitty
Amy ..... Betty Ward
Lady Armitage .... Lilian Braithwaite

Although the play had the distinction of being acted by a distinguished company, "Calais to Dover," shows Miss Jennings at anything but her best. It depends very largely for its fun upon two cases of "mal de mer" and an absurd attempt to be skittish at the expense of M. Coué. A young officer (Capt. Pengellan), returning from Egypt on leave, becomes acquainted in an unconventional way with a charming widow, Lady Armitage. She is engaged to be married to Capt. Pengellan's friend, and he has the awkward task of disillusioning the lady about his brother officer. That gentleman has married the daughter of a vulgar lady of wealth, and at the end of the play Lady Armitage is brought face to face with her successful rival just as she is undergoing a spasm of sea-sickness.

Miss Lilian Braithwaite's charm and cleverness as Lady Armitage almost made an indifferent twenty minutes worth while, and such clever people as Mr. Ion Swinley, Dame May Whitty, Miss Joan Temple, and Miss Betty Ward acted extremely well in the other parts.

"THE MARKET FOR MOODS."

A Play in Various Places, by Ivan Firth.

Daisy ..... Alex. Frizell
George ..... H. Fisher White
Violet ..... Lucy Mackay
Jack ..... Guy Boulton

This is a very tame affair that can be dismissed in a few lines. The husband and wife quarrel about the price of a new dress, and he goes off to his typist and she to her lover. The second scene shows their respective receptions simultaneously by the help of the wall in the centre of the stage. The typist's idea of romance does not include in its scheme an elopement with a married man, and Daisy's lover is equally craven-hearted when it is suggested that he shall go away with his friend's wife. The last scene shows how the disgruntled married pair make the best of a bad job.

Miss Alex. Frizell acted well as the wife, and the other parts were capably handled by Mr. H. Fisher White, Miss Lucy Mackay, and Mr. Guy Boulton.

"O'Flaherty, V.C.," is a characteristic combination of Shavian wit and wisdom, which had the advantage of being supremely well acted, especially by Mr. Eugene Leahy as the Irish V.C. It was a delightfully rich performance. Mr. Richard Cooper acted finely as the General, and the other parts were cleverly taken by Miss Violet Douglas Brown and Miss Suzanne McKernan.

Miss Massingham's playlet, "The Goal," was noticed in "The Era" on its first production by the Playwrights' Theatre. This wise and witty little comedy is certainly well worth reviving. In fact, it deserves a place in a regular bill. Miss Athene Sayer repeated her original performance of Mrs. Vining—a superb piece of comedy acting; and the other parts were well taken by Mr. Deering Wells Miss Phyllis Booth, and Miss Iris Fraser Foss.

"LOOKING ON."

A pathetic interest is attached to this little book, which is a new edition of the poems of Jimmy Howcroft, an airman, who was desperately wounded during the war. Since 1916 he has been unable to move hand or foot; indeed, it is a mystery to his doctors that he should be able to live, since his spine is fractured. Howcroft, however, has been able to rise superior to his surroundings, and most of the poems in this little volume were dictated to his nurse in the London Hospital.

Howcroft now lives at Liphook, in a cottage in comfort, largely owing to the tangible result of the sale of the first edition. These verses display a gift for lyric writing, and the subjects are well chosen, some of them being suggestive of his peaceful rural surroundings. A copy of the book, which contains a portrait of the author, may be obtained from him at Little Forest Cottage, Liphook, Hants, post free 2s. 6d.

LENA ASHWELL PLAYERS AT BATH.

For their eighth week in Bath, the Lena Ashwell Players are doing a special "Bernard Shaw" programme, the first three days of the week presenting "Arms and the Man," and the latter three "You Never Can Tell." For this production Mr. Clifford Marle, who recently scored such a success as Svengali in "Trilby," rejoins the Players to play Bohun, Q.C., and, of course, that fine actress, Miss Esme Church, will impersonate Gloria Clandon. At to-night's (Wednesday) performance over 100 members of the Bath Y.M.C.A. Tennis Club have booked seats, and propose to attend in flannel dress. This is quite a new idea as far as Bath is concerned, and is another feather in the cap of the Players.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

G. B. Shaw—Wednesday, July 26.
Andre Charlot—Wednesday, July 26.
Gus Garrick—Wednesday, July 26.
Fred Bentley—Thursday, July 27.
Mary Anderson—Friday, July 28.
Marie Lohr—Friday, July 28.
Winifred Hare—Friday, July 28.
Charles Collette—Saturday, July 29.
Harry Freeman—Saturday, July 29.
Leonard Williams—Saturday, July 29.
Miss Sydney Fairbrother—Monday, July 31.
E. Story Gofton—Monday, July 31.
Sam Mayo—Monday, July 31.
Winifred Emery—Tuesday, Aug. 1.
Sir Alfred F. Robbins—Tuesday, Aug. 1.
Sarah Brooke—Tuesday, Aug. 1.

ASSOCIATION OF TOURING MANAGERS' ANNOUNCEMENTS.

SIR CHARLES HAWTREY'S
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MISS MAIE HOEY.

Miss Maie Hoey started her work as an actress by first playing Hamlet, some years ago, in connection with some performances arranged by her brother, Mr. Sivori Levey. She also assisted him in his Browning Guild. They gave a large number of Browning plays and poems, in which she generally played the male characters. Classical and romantic male characters have always had a great fascination for her, and she has made a close study of them. She also appeared in the Court production of "The Bacche."

During the war Miss Hoey produced Longfellow's "Pandora" at the Cripplegate Institute, and soon after that she joined forces with her friend and present partner, Miss Clara Reed. Together they started a ladies' company, under the patronage of Miss Edith Craig, and it is now known as "The Poetic Players."

The Misses Reed and Hoey's first joint production was given at the Rehearsal Theatre; it was there Miss Hoey made her

MISS MAIE HOEY.

appearance as Sydney Carton in their own adaptation of Charles Dickens's wonderful book, "A Tale of Two Cities." Miss Reed took the part of the Narrator, and so found scope for the recital work she has made her special line.

They next produced "Hamlet," and all the male parts were played by the company, most of them being their own pupils. The next production was "The Merchant of Venice." This was dressed in the Elizabethan manner and scored a great success, Miss Hoey playing Portia to Miss Reed's Shylock.

Then came Ibsen's play, "The Pretenders." Miss Hoey's part was King Hakon, and Miss Reed played the Bishop. In addition to producing, a special part of Miss Hoey's work is designing all the dresses and settings, also arranging the lighting.

Miss Hoey has played Romeo, and David Quixano in "The Melting Pot"; another production was Browning's play, "Paracelsus," in which she sustained the part of Festus to Miss Reed's Paracelsus.

They are now busy producing a new play, "The Two Crowns." Miss Clara Reed wrote this play especially for Miss Hoey after she had seen her Queen Elizabeth in some performances by the Bacon Society. Miss Hoey believes she will have a great opportunity in the part of the Queen. Miss Reed will play Queen Mary.

Although they train a large number of lady pupils and have a company of over twenty, to say nothing of a class for understudies, the Misses Reed and Hoey do not make a feature of training for the stage, but many young students find the Poetic Players Company and school of considerable use to them.

Miss Hoey also played Barnaby Rudge, David Copperfield, and other male parts in connection with the Dickens Fellowship, and organised a dramatic class for them for some seasons. In addition to her dramatic and designing activities, she also assisted Mr. Sivori Levey at the Steinway Hall in his Entertainment with Masks, some of which she made.

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ASSOCIATION OF TOURING MANAGERS.

At the general meeting of the Associated Members' Section, held on July 20, there were present: Messrs. A. Gifford Stacey (in the chair), Arthur Knight, Ernest Stone, W. H. Pierpoint, Louis Karpe, Samuel Newberry, W. A. Seymour, Charles Hinchliff, Thos. Courtice, Richard W. Steele, W. Blocre, George Shirley, St. John Hamund, S. H. Laycock, H. E. Bellamy, John H. Gerald, Edgeworth H. Aubin, and Louis Casson, secretary.

The action of a member in communicating with the Press upon matters of a private and confidential nature was discussed by the meeting.

A vote of thanks was passed to a resident manager for his application to the Associate Members' Section for an assistant in connection with this theatre.

The question of rules specially concerning the Associate Members' Section was discussed, and a sub-committee was appointed to draft these rules before the next monthly meeting.

The suggestion of a death levy was discussed at length by the meeting and heartily supported. It was felt that such a levy should be made enforceable upon all members of the section, and the suggestion is to be submitted to the members, in order that their opinion as to its advisability may be obtained.

A report was received of the loan club, which showed that this was being well supported by the members.

The question of difficulties with regard to "getting out" charges at theatres was submitted, and a recommendation was forwarded to the Senior Section upon the matter.

A letter of complaint was received with regard to a member retaining a play submitted to him, and the secretary was instructed to get in touch with the member with a view to having the MS. returned.

The following new associate members were submitted to the meeting and duly recommended for election:—

H. R. Woodcock, Arthur Cowley, and George E. Carleton.

The meeting then terminated with a vote of thanks to the chairman.

DEATH OF GEORGE V. WYBROW.

Much regret has been expressed at the death of Mr. George Vincent Wybrow, resident manager of the Grand Theatre, Lancaster, which took place at 44, Greaves Road, on Saturday, July 22, after a brief illness. A native of Leeds, Mr. Wybrow was sixty-one years of age, and had been identified with the theatrical profession all his life, having occupied positions from call boy to principal comedian and tour manager. For ten years he was at the Theatre Royal, Drury Lane. He was author of "One of the Right Sort," part-author of "A Beautiful Fiend," and at the time of his death had in hand a drama not quite completed. As a comedian Mr. Wybrow seems to have hit the mark, one of his most successful impersonations being that of Timothy Heighno in "The Heart of a Hero," which was played at the London Pavilion in 1900. After touring South America and the United States of America for the late Sir Augustus Harris he went on tour with his own productions. Previous to coming to Lancaster Mr. Wybrow for six years was general manager of the Crown Theatre, Newcastle-on-Tyne, and occupied similar positions at Huddersfield, Chatham, Carlisle, &c. Mr. Wybrow leaves a widow and one son (who reside at St. Ives) to mourn the loss. The interment took place on Tuesday at Scotforth Cemetery, Lancaster.

Our Paris correspondent, E. G. Kendrew, is now in Germany, attending the passion play at Oberammergau, and expects to be in London early in August, where he can be reached c/o "The Era."

AMUSEMENTS IN SOUTH AFRICA.

FROM OUR OWN CORRESPONDENT.

CAPE TOWN, July 6.—OPERA HOUSE.—S. L., Leonard Rayne; G. M., Grant Fallowes; D., African Theatres.—Alfred Woods and his company for a short season. The comedy, "The Muddler," is being staged; business good.

TIVOLI.—M., John S. Goldstone.—Under capable management the Tivoli is doing good business, with excellent programmes. For the week commencing June 28, Ethel Hook created a furore with her splendid contralto voice. Her reception proved the appreciation of a vocal treat. She is supported by Mr. Arthur Argent, who has a well-trained baritone voice, and who made a big hit. Miss Edith Page is the pianist. She is clever, and her work delightful. Fillis Duo, a banjo and a piano, present a capital show. Zona and Milroy, comedy act. Zona gives a smart baby mimicry turn. Louis J. Seymour, entertainer, is well received. Jack Taylor's "Dream Stars" pay a return visit, and repeat their previous success. A talented act. Pan and Girls, in their acrobatic dancing act, present a good show. Julot and Piero, comedy act, keep the audience in laughter with their amusing work.

One of the best bills for some time was that for the week starting July 5. Betty Barclay and George Glover won an ovation for an exceedingly clever act, combined with artistic stage setting, and elaborate gowns worn by Miss Glover. Both are first-class artists. Herbert L. Cook is their capable pianist. Enos. Bacon, the double-voiced singer, made a big hit with his singing. Tom Scott and Grace Barry in their entertaining act won deserved appreciation. June Mills, the American comedienne, was well received, the success she achieved being a fitting tribute to a really clever artist. She was assisted by William Innes, who has an excellent bass voice. Louis J. Seymour, entertainer; Pan and Girls, dancing act; Ethel Hook and Co., complete the bill.

ROYAL CARL ROSA OPERA CO.

Appointment of New Manager.

The Royal Carl Rosa Opera Co. announce that Mr. H. Chiswell Billing, formerly of the Denhoff Opera Co., has been appointed manager of that company in succession to the late Mr. H. B. Brandreth, whose tragic death during the last Covent Garden opera season given by Carl Rosa prior to Christmas will be remembered. Mr. Chiswell Billing is well known in theatrical and musical circles, having been for four and a-half years manager of the Duke of York's Theatre, and previously manager for Sir Charles and Lady Wyndham. He also acted as manager of Rheinhardt's "Miracle" and Hagenback's Circus at Olympia. Mr. Billing was identified with the first performance of "The Ring" in English, which took place at the Grand Theatre, Leeds, and subsequent to that date he was manager of the Moody-Manners Opera Co.

"Paris a la Carte."

Published by A. M. Philpot, Ltd., 69, Great Russell-street, W.C., at 4s. 6d. Mr. Sommerville Story in writing this volume had in mind the needs of British and American visitors to Paris in the matter of making choice of the best restaurants. In this important business Mr. Story may be said to act as "guide, philosopher, and friend," for his knowledge of the Paris restaurants of to-day is profound and, one gathers, to be relied upon for its accuracy. A specially interesting chapter is that devoted to "The Cafés Chantants and Some Eccentricities." Among the cafés that stood out from the generality and soon became famous was the Alcazar, "which lived for many years on the renowned singer, Thérèsa, the forerunner of Yvette Guilbert. Many said she could not sing, but chroniclers of the time tell us that she gained the then enormous salary of 30,000 francs a year." Beyond question, a book that the visitor to the "Gay City" fastidious in the matter of food, should have in his possession for useful consultation.

THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

A STUDENTS' CONCERT.

The performances at the Incorporated London Academy of Music Students' Concert at Hampstead Conservatoire on Saturday, the 15th, were of varying artistic value, but whatever the degree of proficiency attained by the individual, it was evident that in all cases the training was being conducted on sound lines. The two young singers, Elaine Earengey and Dora Marchi, were obviously beginners, yet both produce a free, unforced, natural tone: the surest foundation—in fact, the only sure foundation—to build a voice upon. Cecil Turner, a boy pianist, in a movement from a Beethoven sonata, displayed a firm touch, a full musical tone, and a breadth and maturity of style beyond his years. Another pianist, Eugenie Holler, already far advanced, played Ravel's Sonatina fluently and clearly, and with full measure of freedom and confidence.

A performance with many good points, too, was that of a part of the Kreutzer Sonata by Dorothy Tucker and Richard Worrall. Each showed sympathy for the other, and a just balance of power was maintained, although Mr. Worrall's style is naturally of greater virility. His playing is remarkably clean and clear-cut. Earlier in the afternoon, in a performance of a movement from a Beethoven quartet in which his colleagues were Norman Chapple, Emily Wingfield, and Christine Gibson, he showed that he also has other qualities that make a first-rate leader. Christine Gibson appeared as a reciter and spoke the lines of "A Gentleman of France" expressively. Madge Nott-Browne, whose ambitious choice fell on Andromache's great speech from "The Trojan Women," has a full, fire-toned voice suited to tragedy, and she has learnt to manage its modulations well.

PUPILS OF MISS HELEN MILVA.

Pupils' concerts always call for a special thought for the teacher—the man behind the gun, as it were—rather than concentration upon the performer's work. Steinway Hall, too, is one of the most perfect in London for such concerts, and Saturday afternoon, the 15th, a fair house certainly had nothing to complain of in the character of the songs, duets, and trios contributed by some capably trained young artists. Two lovely duets by Dvorák gave Mesdames Rita Murdoch and Henriette Mason full scope for good ensemble. Schubert and Brahms were favoured by Miss Margaret Westerdarp, Gluck and Strauss proved the mettle of Miss Dorothy Mason, Miss Joan Waterlow favouring Mozart, Frank Bridge, and Martin Shaw.

The name of Miss Marjorie Hayward requires no recommendation. Miss Hayward is well established as a capable violinist, who always maintains a high standard of sound musicianship and plays thoroughly well.

Throughout the pupils gave evidence of considerable accomplishment in the matter of producing good free tone, clear diction, very complimentary to their assiduity under the teaching of Miss Helen Milva, who is a painstaking teacher.

Miss Dorothy Martin accompanied quite admirably, Miss Enid Ravell presided occasionally at the organ, and applause was unstinted as merited

BAND OF THE ROYAL MILITARY SCHOOL OF MUSIC.

The concert given in the Royal Albert Hall on Friday night, the 30th ult., under the organisation of the British Music Society, the Incorporated Society of Musicians, and the Federation of British Music Industries, had for its object the demonstration of the influence of the poor man's orchestra on the musical life of the nation, the encouragement of composition for this class of combination, and the general promotion of interest in British Military Band music, musicians, and makers of instruments.

Opening with an arrangement of Wagner's fine "Meistersingers" overture, the work of W. J. A. Kappey, the band, which was 165 strong, at once impressed the attentive listener by reason of refinement in tone and general ensemble, under the bâton of Lieut. Director of Music H. E. Adkins, Mus.Bac. This was followed by three specially written Humoreskes from the pen of Lieut. Director of Music B. Walton O'Donnell, who conducted, and these entertaining inspirations made an immediate appeal.

Most modest of enterprising men, Mr. Holst—of the Old Vic., etc.—did not conduct his admirable Suite in F, a work in four movements, based on old English folk songs. Other selections were given, and Dame Ethel Smythe conducted her fine overture to "The Wreckers."

LEAGUE OF BRITISH ARTISTS.

Mr. J. Hedley Drummond continues the direction of the concerts of the League of British Artists, and at Steinway Hall, on the evening of the 18th inst., there was a good attendance of music-lovers. Nothing outside the usual "ballad concert" programme marked the occasion, but 24 items from the pens of Graham Peel, Landon Ronald, Trotere, Coleridge-Taylor, Benjamin Godard, Sanderson, and others—not to mention three recitations—ensured a full evening's enjoyment.

The artists included Mesdames Jane Henrietta Yolande, Anna Fraser, Rita Denier, Phyllis McFarlane, Constance Ireson, Gladys Tyte, Elizabeth Mellor, Mary Watson, Madge Evans, Margaret Paarl, Madeline Brooks, and Messrs. Norman Brett, Ronald Osmand, H. S. Parsons, and William Gilbert. Specially hearty was the applause which greeted the songs of Mr. Ronald Osmand, Miss Constance Ireson, and Mr. Norman Brett. Miss Effie Warwick and Miss Edna Hammond were at the piano.

HOSPITAL GARDEN PARTY AT OLD SOUTHGATE.

In the attractive grounds of Arnos Grove, Old Southgate, on the afternoon of July 20, a garden party was held in aid of the funds of the Royal Northern Hospital, Holloway, N. The grounds of the old house, Arnos Grove, were placed at the disposal of the hospital authorities by Lord and Lady Inverforth, and the occasion proved most successful. The park contains some of the largest oaks to be seen in England, and the famous Rocking Stone also proved an attraction. Music was provided by the band of H.M. Irish Guards. The general arrangements were carried out under the supervision of the committee of the hospital and Mr. Gilbert G. Panter, the secretary. In addition to a tennis tournament between the Northern Heights and the Brownswood Tennis Clubs, there was a concert arranged by Mr. Peter Upchor, when there appeared, among the entertainers, Mr. Upchor, Mrs. Phelps, Miss Mar (raconteur), Miss Kathleen Laffa, Master Hewitt (soprano), and exhibition dances by the pupils of Mme Astafieva. Certain stalls for the sale of articles were presided over by Lady Newnes, flower stall; Hon. Lady Lawson Johnston, confectionery; Lady Sargant, R.R.C., J.P., fruit stall.

JUVENILE TEMPLARS, 1872-1922.

There was a large number of friends and visitors at the Crystal Palace last Saturday who were interested in the Good Templar movement. Under the auspices of the International Order of Good Templars the Juveniles celebrated their 50th anniversary. Besides the usual attractions, a capital sports programme had been arranged, and there were keen contests for the various events.

The special feature of the day was music. Military bands played at intervals in the grounds, and the Kilmorie, Forest Hill, Prize Band, under the direction of Mr. Oliver Roberts, rendered splendid assistance at the grand concert on the Handel Orchestra in the afternoon. Massed choirs of children from various parts of London and Greater London delighted the audience with sweet singing. Mr. T. Lester Jones (hon. sec., London Musical Festival) was hon. conductor, the hon. organist being Mr. Thos. J. Crawford, Mus. Bac., F.R.C.O.

The concert lasted two hours. Special pieces had been selected, and the general rendering was excellent. A feature in the programme was the drills. In the handkerchief drill the effect was like a number of sailing boats, and the change in the movements gave one the impression of a change from calm to stormy weather.

A message to the children was read from H.R.H. the Prince of Wales.

GEORGE WOODHOUSE PIANOFORTE SCHOOL.

The more one hears of the George Woodhouse Pianoforte School, the more confirmed becomes the admirable first impression received. Here is a teacher, who, apparently, selects teachable pupils, teaching for the love of the art of pianoforte playing, rather than collecting fees from any pupils caring to burden themselves with a hopeless task.

On Wednesday evening, the 15th, quite a young lady—Miss Eurydice Draconi—displayed admirably developing talent, free from mannerisms, that will surely give her and her hearers every occasion for satisfaction, making even her pauses tell as well as rippling technique. This is not to suggest that Miss Draconi is a finished soloist who gives clean-cut themes and embellishments interwoven as a perfect whole, but her work is obviously that of a sincere artist-student.

Purcell, Beethoven, Rhenè-Baton, and Schumann were her sources of inspiration, and a further programme by Miss Draconi will be pleasurable hearing.

MUSIC AT THE NATIONAL GALLERY.

Music in the National Gallery must not be confounded with turning the famous picture gallery into a "picture palace." There can, however, be no question about the pleasure and suitability of music in such surroundings. Music is a liberal art, and much music is kaleidoscopic or suggestive of colours as well as ideas. In point of fact many musicians are keenly artistic in other directions—Sir Henry Wood both paints and models, for example. It remains to be seen how far the beauties of chamber music will appeal to the everyday visitor to our galleries, but there is no reason why the combined appeal of surroundings and music should not succeed. The experiments now being made are largely due to Sir Hugh Allen, of the Royal College of Music, and the first programme certainly merited apparent success. Mr. Lovis Blofield, Miss Ida Starkie, Mr. Pierra Tas, and Miss Marie Wilson made a well-balanced quartette, and Beethoven, Haydn, or other of the classic writers could scarcely wish for more suitable surroundings. The very informal atmosphere of artistic liberty and bounty suited the occasion quite admirably, and last Tuesday's preliminary marks another step towards developing the love of music.

THE FRIVOLITIES.

The popular concert party, The Frivolities, gave an enjoyable entertainment on Thursday, the 13th, at the Imperial Hotel, Russell-square, the occasion being the monthly meeting of the Catenian Association, and the first to which the attendance of ladies had been specially invited. After a fine opening pianoforte solo by Miss Bleen, L. Bleen and T. Mackey gave a well-rendered duet, "Watchman, What of the Night?" which was followed by Miss E. Harvey, whose singing of "I'm Coming to You" gained her a well-merited encore, to which she responded with "I Might Learn to Love Him Later." Mr. A. Harris also gained a recall for his humorous singing of "Why Do the Men Run after Me?" and later greatly amused those present in two laughable numbers, one with Mr. J. McCarthy, "A Suburban Romance," and the other with Mr. L. Bleen, "The Old Bean and the Has Been," both items being provocative of much laughter. Miss Geheran was effective with her songs, "Dreamtime in June" and "Splendour of the Morn." Miss G. Williams, an elocutionist of great merit, kept the risible faculties of all present fully employed what time she recited the experiences of "Mrs. Brown at the Theatre," her encore being entitled "His Majesty's Party," with apologies to Kipling, and in the second part another telling rendition of "The Telegram." Mr. T. Mackey's baritone songs, "I Did Not Know" and "Could I but Tell," were given with artistry, and Miss S. Bleen, with "Come to the Fair," and Mr. L. E. Bleen with "Photo of the Girl I Left Behind," as successful in their different categories. Miss Bleen added fully to the success of the evening by her accompaniments, and the thanks of the audience tendered through the Chairman, Mr. Paul Kelly, were as well deserved as they were generously accorded.

RUTH DRAPER'S RECITALS.

Owing to the great success of Miss Ruth Draper's two recitals of original character sketches at the Wigmore Hall, and in response to numerous requests, she will give an extra recital this evening (July 26) at the Wigmore Hall. The programme will include: "Three Breakfasts," "A Debutante," "In a Railway Station on the Western Plains," "A Class in Greek Poise," and "Showing the Garden."

CRYSTAL PALACE.

Big choirs again proved attractive to those who enjoy such occasions as the National Temperance Fete, which took place at the Crystal Palace on Saturday, the 15th. The Hon. Mrs. Elliot Yorke presented the prizes to the competitors in the various contests, and Mr. Allen Brown presided at the organ, making a great sensation with his storm effects. The fine band of H.M. Welsh Guards and Mr. Fred. W. Holloway gave a fairly popular programme, Mr Holloway excelling himself with some really fine organ solos of a highy musicianly character, well in keeping with the traditions of the Crystal Palace musical directorate. The fete was an all-round success.

OUR NATIONAL ANTHEM.

TO THE EDITOR OF "THE ERA."

Sir,—Our National Anthem is a fine John Bull-like tune. I admire various arrangements, that favoured by Kneller Hall Band, recently, was most artistic, but, why do organists give their elaborate harmonies and improvisations, knowing, presumably, that the audience will sing in unison, or harmony, generally based on the traditional harmonies? The resultant discords—"Dire Sister of the Slaughtering Power"—are execrable, and, as the tune is "our Anthem," we have a right to a standard traditional arrangement to sing with heart and voice.

Not Yours, not Mine, but OURS.

The Bridlington Season.

The musical season at Bridlington, that popular watering-place on the East Yorkshire coast, is proving highly successful. The two orchestras, on the Parade and Spa, are under the conductorship of Mr. Eugene Cruft, who has established himself as a great favourite with the patrons of these popular resorts. Mr. Cruft has a most able deputy in Mr. Leonard Busfield.

The pioneer work of the Royal Normal College and Academy of Music for the Blind, situated near the Crystal Palace, at Upper Norwood, kept its centenary on Saturday. The founder, himself a blind gentleman, had he lived to be present would have been the heart and soul of this delightful occasion.

Remarkable displays of swimming, skating, dancing, etc., served to minimise the handicap with which the students battle heroically, and the work of the college in producing organists, piano tuners, and other musicianly people, apart from the choral and solo singing work, is beyond all praise. Fifty years ago the work began in a small house; to-day the college and grounds cover a large area, and students or ex-students come from many parts and social classes.

FRANCIS & DAY'S

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TY-TEE — SONG FOX-TROT

RIVIERA DREAMS — WALTZ

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I SHALL REMEMBER YOUR KISSES — SONG WALTZ

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A MUSICAL CAUSERIE.

BY HUBERT BATH.

And so, at last, "The Last Waltz," is to be produced. I am in the enviable position of knowing something about it and the music. I can safely say that "The Last Waltz" will indeed *last* with a vengeance. It ought to be re-named "The Lasting Waltz," from what I can see and hear of it. The music is about the best light music I have heard for twenty years, and, withal, has some remarkably fine dramatic touches which give one a few heart-thrills. Moreover, there is a story that matters attached to it. Jose Collins has the part of her life, both from a singing and an acting point of view; it will particularly suit her style of abandon, while at the same time giving her innumerable opportunities of letting us hear that wonderful rich voice of hers which, incidentally, is better than ever it was. I can see the Gaiety Theatre coming once more into its very own. And just a whisper as to the conductor. His name begins with a B!

* * *

It is said that one half of the world does not know how the other half lives. Well, I can safely say that one-twentieth of the people of this little country does not know how the other nineteen-twentieths amuses itself musically. The other afternoon I was in the heart of the hills of Lanark near the Scottish colliery district, judging a brass band contest, and I heard some really fine playing. One remarkable thing which struck me was the number of boys and youths in the various bands with the most extraordinary sense of musicianship, style and taste. Another thing which struck me was that the tone of the instruments (most of which were by the well-known London firm which supplies the majority of the Yorkshire and Lancashire brass bands) was altogether different in calibre to the latter bands. It has led me to wonder as to whether natural surroundings really do have an effect on musical tone-production, whether by players or singers, in the same manner that it has on character.

* * *

I am more or less convinced that it must have in the matter of musical interpretation and intuition. The damp atmosphere amongst the hills, the rough and ready life and the urgency of "something to do" by which one can "beat your neighbour out of doors" results in some really fine musical results. The music I heard was well worth listening to, the playing was well worth hearing and it was well worth while being there to see and hear the enthusiasm of the multitude (and there was "some crowd," too), and to address them after the event. My task was no easy one, inasmuch as the bands were so close in their state of efficiency in the majority of cases. A judge is never a very popular person on such occasions and is bound to offend many and be prepared for a rough house. Apart, however, from a few familiar epithets instead of stones being thrown, I got through fairly smoothly. The old spirit of "The Meistersingers" on the green is very much alive to-day and well in the foreground in some of these places which we wot not of until, perchance, we are brought into personal contact with them. The keen spirit of competition and musical rivalry which exists is too good to miss and is a great encouragement in one's own work. As I have remarked before the real musical spirit of the country exists in a national manner more north of Luton than south of it. And yet the real Southerners such as the Latins are thoroughly musical. The only reason I can think of why we in the south of this particular country seem to miss it is because our interests are involved and scattered in our professional duties and not concentrated in one particular direction.

* * *

I have had the pleasure of seeing the actual musical score printed in 1729 of the much-discussed "Polly," the successor by John Gay to the "Beggar's Opera." I am particularly interested in it personally, for Mr. John Gay was born in my native town, Barnstaple, where he lived for many years. His chair, a wonderful invention of his own, still exists and is in the possession of a friend of mine at Bideford. It is a kind of arm-chair in which one sits a-straddle, leaning the body forward against the back, and has a writing desk attached complete with ink and stand (for blotting purposes). There is a secret drawer underneath the seat where some unpublished poems of his were discovered by my friend. I am still more interested in Mr. John Gay and "Polly," as Mr. H. Bernhardt, the well-known agent, has approached me on the subject of a production in the near future and I have consented to arrange the musical side of the production. I am honoured to be thus associated with my old and distinguished fellow-townsman from across the ages. From what I have seen of the book he was not only Gay by name by Gay by nature. It promises well for an unusually lively and piquant show in every way. The tunes are delightfully fresh and, in some cases, exhilarating.

* * *

When coming away from Lanark the other day I ran across my old friend Arthur Godfrey at the Alhambra, Glasgow, as sparkling and witty as ever. He was bubbling over with the honour which has been conferred on his distinguished brother Sir Dan, of Bournemouth. Arthur seems to be very happy and contented in the excellent position he holds, and well deserves it.

* * *

I notice there has been some controversy for a week or two in one of the leading papers as to whether Wagner was a cad. I think, perhaps, it is better to let sleeping dogs lie and old masters rest in peace. But the private and domestic affairs of these distinguished people will, I suppose, always be a source of fascination to curious people with an artistic bent. The subject is certainly interesting; but my own opinion is that any artist's physical idiosyncrasies, to put it quite nicely, should have no bearing on his work as an artist, whether he be alive or dead. We should all be in an unholy mess if we had to consider these little questions in either our artistic or business relations. The only thing that should matter is whether a man or woman does his or her work satisfactorily; their private affairs are or should be their business and those whom it intimately concerns.

* * *

The Royal Academy of Music celebrations have just ended in a glorious pageant, literally speaking, written and produced by an old student—to wit—Louis N. Parker. But there seems to have been a curiously humorous side to it by the fact that more tickets were issued than there were seats available. Mr. Ernest Newman, the celebrated critic, has been satirically funny about it by announcing his inability to get in but hoping to be there the next time for the bi-centenary! Well, owing to urgent public and private duties I was unable to be present myself, but I, too, hope to be present at the bi-centenary, if not in truth at any rate in spirit, for it will be a still more noteworthy event than the present one and I may have had ample opportunity of conversing by that time with the powers that be.

* * *

Mark my words. Very shortly we shall have a big revival of new and real English opera by native composers. I can smell it in the air and feel it in my bones. It will either establish once and for all the fact that British composers can write grand opera that matters, or it will be a colossal failure. Several of our best-known "young" composers are on the job, and they happen to be men who have had some real experience of the stage, both in front and behind. The latter is all-important because it is there that one learns one's business as to what is possible and what is effective. I hear that Julius Harrison, that brilliant young conductor and composer, is on the Continent getting ideas and working at a new grand opera. The all-important thing, however, is "the book." It is absolutely useless and a waste of time to put in a lot of one's best musical brains and efforts on a libretto which is faulty from a stage point of view because, apart from the critics, the public will not feel it, no matter how wonderful the music might be. The great thing to remember is that the "grand opera" style of music always stops the action. Therefore, the subject matter of the "book" must be little "dialogue" and practically all action. Puccini, who is a past-master in the art of selecting the subjects which will appeal to his audience, works on the lines of action first, and tons of it, and music after. The lyrical moments, the possible lyrical moments, which he has chosen when seeing a play before setting it, are those moments in a play which are tense and climatic by reason of the action which has already taken place and led up to a big dramatic situation where everyone is held breathless and awaits the next happening. The ideal opera is that such as "Carmen," which can be followed by the pantomimic action without hearing a word, the action being supported by vital music which portrays and senses the inner dramatic emotions. In other words, two people on the stage singing to each other for an unconscionable period of time while nothing happens are a bore to everyone. (Oh, yes! I know all about that love duet in "Tristan," but that is soul-drama and has been done once and for all, and incidentally, by one called Wagner. There is only one Wagner, and let us hope there will not be another!)

* * *

As I foretold a few weeks ago, the wireless broadcasting of music has come ahead with a vengeance during the past week. Concerts are being broadcasted under the auspices of a well-known "daily," and more developments will shortly take place which will be of infinite benefit to all artists, composers, and authors concerned. I already know of several singers who have been approached on the subject. There is one outstanding and rather obvious benefit for them, the laundry bill will be kept down, inasmuch as evening dress will not be necessary!

* * *

A certain publisher-composer (and there are plenty of them just now) recently played over a tune to his right-hand musician. "But," said the latter, "this is the same tune as my waltz which you published some time ago." "Well, what of it?" came the reply. "Isn't it a damned good advertisement for you if I put my name to it?"

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CONCERT PARTIES AT WORK.

The Novelty Concert Party.

This clever combination have been drawing large audiences at Weymouth during the past week. Miss Margaret Glanville is a delightful singer; Miss Ivy Desmond is a clever comedienne; Miss Nellie Dawson proved a charming entertainer; Mr. George Caselli is a good light comedian and a first-class dancer; and Mr. Reg. Lucas won loud applause with his robust tenor songs. Mr. Harry East contributes to the success of the party, and Mr. Ronald Gourley (the blind pianist) is an excellent accompanist.

The Gaieties.

Mr. Wilson James and his talented concert party are fulfilling a two weeks' engagement at the Prince's Parade and the Spa, Bridlington, and meet with a hearty reception daily. Mr. Charles Palmer, the enterprising manager of the Parade, secured the services of those two charming artists, the Trix Sisters, who appeared at a special show by the Gaieties on Friday evening in the Grand Pavilion. These popular ladies had a most enthusiastic reception and contributed several of their favourite items.

Feldman's Songsters.

This popular combination, on Douglas Head, I.O.M., three times daily, draws vast audiences, for Douglas is now at the height of its season. Mr. Eddie Walker and his associates present an excellent entertainment, with frequent change of programme.

Feldman's Onchans.

The beautiful pleasure ground at Onchan Head, I.O.M., is very popular. One of the chief attractions is the clever vaudeville company, which gives entertainment three times daily. Miss Elsie Steadman is the bright particular star, but all the artists have a flair of their own. There is a constant change of programme.

The Rogues.

Fred Roper and Bert Brady present their newest essay in vaudeville in the Garden Pavilion, Villa Marina, Douglas. This company have a fine reputation among many visitors and residents, and this engagement has been eagerly looked forward to.

The Quixotes.

At the Victoria Pavilion, Ilfracombe, Mr. E. J. Tamlyn's engagement of this gay and talented concert party met with the warmest approval of the holiday public, special popularity falling to Mr. Bob Roberts, the versatile and highly amusing comedian, whose efforts were ably seconded by Mr. Jack Howard, a particularly clever banjoist; Dancisto, in a repertoire of dancing numbers; Miss Babs Lily, who excels as violinist, dancer, and soubrette; Miss Doris Lang, soprano; and Mr. Jack Clifford, at the piano. This week The Tweenies are at the Pavilion.

Miss Mabel Leslie's New Cadets.

This smart and artistic vaudeville company are drawing appreciative crowds to the Palace in the Gardens, Douglas, and in the Coliseum at night. These artists present a clever and varied show—mirthful, melodious, and sometimes impinging on the theatre proper effectively. It is an entertainment that is very popular with all classes, and further acquaintance with the work of Miss Mabel Leslie's New Cadets increases one's admiration for her admirable qualities as a caterer for the general public.

Arcady.

The Arcady concert party had a very successful week at Weymouth. They are a good and varied company. Miss Trilby Small and Mr. E. Wemys, the latter a good baritone, are vocalists well above the average in their own particular line. Messrs. George Ricarde and Billie Melbourne and Miss Peggy Dane ably sustain the comedy element, and Miss Very Clarke is a dainty soubrette and dancer. Miss Irene Adele is an excellent accompanist.

The Moonstones.

The Moonstones concert party are appearing at Pierrotland, Bognor, this year, under the management of Ernest Sewell and Jack Rickards, one of the best of concert party comedians; Mr. Sewell is an entertainer who is both an expert ventriloquist and conjuror. Dainty Miss Violet Stevens is a joy in whatever she essays to do, and Miss Edith Skinner a vocalist of merit. Mr. Frank Grant, Mr. William Learmouth, and Miss Evelyn Baly, the pianist, complete the party.

The Froliques.

Max Jerome and Jay Connelly are presenting this party for a sixteen weeks' season at the Winter Gardens, Southport. The cast is an exceptionally strong one, and includes Arthur Croxon, comedian-producer, whose comedy numbers are a source of great amusement; Frank Airs, who, in addition to providing light comedy relief, has produced all the dances and ensembles; Frederick Steger, the eminent tenor, whose voice is of exceptional purity of tone; Sydney de Hempsey, who is a conjurer and entertainer of unusual ability; Elaine Bostock, a charming and talented musical comedy soprano. Daphne de Lisle, whose artistic dance creations and song studies are so deservedly popular, and Jay Connelly, who is appearing personally with the Froliques during their season at Southport as pianist and accompanist. The party has already made a name for itself by the brightness of its programme and its versatility.

Pro Ratas.

This company had a popular run at the Pier Pavilion, Plymouth. Their individual and concerted items are first-class, and Mr. Tom Marshall's rendering of "Nirvana" is the hit of the programme. Miss Gwen Maddocks is a Welsh soprano who sings beautifully. Miss Ethel Dennison is a clever comedienne and dancer, and Mr. Bert Grey and Mr. Billie Sinclair very smart comedians, while Mr. Ivor Worring is a capital entertainer at the piano.

The Vaudevillians.

Perhaps the outstanding feature of this company's programme at the New Arcadia, Plymouth Hoe, is the violin-playing of Mr. Bernard Ash, whose flitting from the classic to the burlesque not only shows his versatility as a musician, but also pleases the audience. The whole company are good, and includes Musicus, from Maskelyne's; Harry O'Ming, juggler; and Jan, slack wire expert.

The New Cadets.

This Harry Leslie enterprise present their entertainment in the grounds of the Palace, Douglas, every afternoon, and at night give an excerpt from the full show in the Coliseum. It is an attractive and popular show.

CONCERT PARTIES ON TOUR.

A LA CARTE.—Ranelagh Pav., Felixstowe (season).
ARABIA.—July 24, Kursaal, Whitley Bay.
ARCADIANS, THE.—July 24, St. James Hall, Harrogate.
ARCADY.—July 24, West Park Pavilion, Jersey.
BARGAINS.—Kingsway Pav., Cleethorpes (season).
CARNIVAL'S CALL. — July 24, King's Hall, Herne Bay.
CHARADE.—July 24, Pier, Cromer.
COMETS.—Victoria Pier, Colwyn Bay (season).
CRITERIONS.—July 24, Arcadian Pav., Leeds.
CUPID'S CABARET.—July 24, Olympian Gardens, Lowestoft.
FANCY FAIR.—July 24, Royal Hall, Harrogate.
FANFARE.—Pier, Southend (season).
FASHION.—July 24, Weymouth.
FOL-DE-ROLS.—Happy Valley, Southend (season).
FOOTLIGHT FLASHES. — New, Crewe (season).
FRAGMENTS.—Retreat, Dovercourt (season).
FRILLS AND FLOUNCES.—Central Pier, Morecambe.
GAIETIES.—July 24, Spa, Bridlington.
GEORGIANS.—Jetty, Margate (season).
GLAD PILOTS.—July 24, King's, Walton-on-Naze.
HAPPY HARMONISERS, THE.—July 24, Vic. Hall, Keswick.
HUMOURTAINERS. — Arcadia, Sandown (season).
IDEALS.—July 24, Yarmouth.
IMPERIAL SCOTS.—July 24, Coronation Gardens, Leyton.
JAKE-A-LOO.—July 24, Pav., Seaforth.
JAZZ MADCAPS.—July 24, Cinema, Chesthunt.
JOVIAL GROUSERS.—July 24, Arcadia, Plymouth.
MASKS AND FACES.—July 24, Pier, Plymouth.
MERIONS.—July 24, Stafford.
MERRY JAPS, THE.—New Pav., Morecambe (season).
MEXICANS.—July 24, Floral Hall, Hornsea.
MIRTH.—Littlehampton (season).
MISCHIEFS.—Bostall Heath (season).
MOONSHINE.—Pav., Bexhill (season).
MOUNTEBANKS.—July 24, Café Dansant, Bedford.
NAP.—Aberystwyth (season).
NEW CADETS.—July 24, Palace, Douglas.
NOVELTY.—July 24, Guernsey.
ONCHANS.—New Brighton (season).
O.P.O.s.—Pier, Eastbourne (season).
OPTIMISTS.—Arcadia, Colwyn Bay (season).
PAINT AND POWDER.—July 24, Hoylake.
PATCHES.—July 24, Pavilion, Tunbridge Wells.
PEACHES.—July 24, Pier, Skegness; 31, Pavilion, Burnham-on-Sea.
PLAYMAKERS, THE. — July 24, Olym. Gdns., Cromer; 31, Spring Gardens, Norwich.
POPPIES.—Pier, Hastings (season).
PRO RATAS, THE. — July 24, Valence Gdns., Tenby.
PUPPETS.—July 24, Parks, Manchester.
QUAINTESQUES.—Rhyl (season).
RAMBLERS.—July 24, Pergola, Bexhill.
ROGUES.—July 24, Douglas.
ROLLING STONES.—July 24, Sparrow's Nest, Lowestoft.
ROMANYS.—July 24, Stamford.
SCAMPS.—Teignmouth (season).
SCOTTISH CLANS.—July 24, Pav., Derby.
SEVEN NOBODIES. — July 24, Leslie's Pav., Port Erin.
SOCIETY IDOLS.—July 24, Manor Gardens, Exmouth.
SUMMITS.—July 24, Pier, St. Annes.
SUNBEAMS.—Vic. Pier, Cowes (season).
SUNSHINE.—Shanklin (season).
SUPREMACY.—July 24, Pav., Stafford.
TONICS, THE.—Victoria Pier, Blackpool (season).
VAGABONDS.—July 24, Adelphi Gdns., Paignton.
VARIETIES.—West End Pier, Morecambe.
VARIETY.—July 24, New Brighton.

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BALL ROOM BREVITIES.

Peace Day Ball.

Little evidence of the waning season was manifest at the Peace Day Ball held at the Hyde Park Hotel last Wednesday, in aid of the fund to create and endow the Princess Mary Scholarship for The Cedars, Chorley Wood (the college for the higher education of girls with little or no sight). There was a distinguished gathering, including the Duchess of Hamilton, Lord and Lady Erleigh, Lor dand Lady Athlumney, and Miss Megan Lloyd George, and the vast rooms were comfortably filled throughout.

The New Waltz.

Dame Clara Butt and Mr. Kennerly Rumford were also there. A new waltz by Mr. Theodore Holland was played for the first time. This is a suave and melodious number, entitled "On Velvet," and the composer, who conducted in person, had a hearty reception.

Exhibition Dancers.

An opportunity was also afforded, during the aforementioned waltz, of seeing the work of two exhibition dancers, Miss Bernice Harper (who is, of course, a well-known teacher) and Mr. Frank Verner Leveson. Their terpsichorean interpretation of "On Velvet" was a singularly happy one, and they also had to respond to much applause.

A Good Orchestra.

The music was provided by Newman's Orchestra, a body of players who kept well away from the hackneyed jazz ditties, and who have a distinct style of their own. The hon. organiser of the ball, Miss Erica Beale, can congratulate herself upon the success of her efforts.

Fusion in the Air.

Rumour has been very busy of late concerning the fusion of two well-known clubs. If the scheme materialises, and this week may see the amalgamation, keen dancers are likely to have a rendezvous "after their heart's desire."

The Riviera Club.

The Riviera Club, with its riverside premises adjacent to Sloane-square and Victoria, has a strong appeal these days. Not only does it boast a Roof Garden, but the ballroom itself opens on to a beautifully laid-out riverside garden. This is surely as near open-air dancing as one can safely get amid the vicissitudes of English weather. Thursdays are the special nights, and last Thursday those two clever dancers, Miss Alison Muir and Mr. Eric Harding, gave an exhibition of their powers.

A New Club.

"La Potinière" is the name of the new dance club which it is proposed to open to replace the Lotus Sunday Dance Club which was inaugurated last season. The scheme includes the presence of Señor Carlos Cruz, the well-known Parisian teacher. Señor Cruz is an acknowledged expert of the Tango, and so at length there seems a chance of some general mastery of this "pons asinorum" of modern dancing. The number of expert tangoists these days is, as remarked some time ago in these columns, comparatively small. It should be added that Mr. Alex. MacKenzie, the well-known and esteemed London teacher, is secretary.

New Band at Rector's.

The new band at Rector's have speedily made themselves popular. Their style and title is "The Jazz Kings," and their director is Mr. Benny Beyton.

Appreciation.

Mme. Adeline Genee is the chairman, and Mme. Tamara Karsavina, Miss Marjorie Moss, Miss Belle Harding, Miss Smurthwaite, Mr. D. G. McLennan, Major Cecil Taylor, and Espinosa, are members of a committee which is being formed to organise a complimentary dinner to Mr. P. J. S. Richardson and Mr. T. M. Middleton, of the "Dancing Times," as a mark of appreciation from the dancing profession for the work they have done in the past twelve years to advance the art of dancing in this country.

NEW MUSIC.

A Mixed Budget.

Singers of traditional songs—and they are legion nowadays—owe a debt of gratitude to Mr. Herbert Hughes for his arrangements of the Historical Songs and Ballads of Ireland, which Metzler and Co. publish in most attractive form. The latest to hand are "Rory O'More," "The Dear Little Shamrock"—which, by the way, is only the more "Irish" for having been written by an Englishman, William Shield, who was born in Durham in 1748; "She is Far From the Land," that beautiful air, whose Gaelic title is "Fosgail an Dorus"; "Open the Door"; "The Winding Banks of Erne"; "The Wind That Shakes the Barley"; and "The Bard's Legacy," whose tune is a slow variant of "St. Patrick's Day." The best appreciation of Mr. Hughes' work is Mr. Ernest Newman's introduction to the series. He says, "Mr. Hughes has well fulfilled the first and last duty of the modern arranger of an old song—to let his musicianship not so much adorn it as simply help it to be more truly itself. These admirable accompaniments . . . only bring out more pungently the native flavour and odour of the song."

Messrs. Metzler publish under one cover "Three Roumanian Sketches," for the pianoforte, by William Murdoch, the well-known pianist. Their titles, as well as their character, show them to be founded on traditional native airs. "A Legend of Plevna" is a sort of romantic ballad—using the word in its old sense—without words. "Wallachian Dance" begins with a slow-moving, plaintive melody, in 3-4 time, which suddenly breaks into an interlude of sparkling gaiety, and then gently subsides again into the first air, and dies away in a pianissimo. "Peasants' Song," marked "very martial," has octave and bold chord passages, and is very stirring and brilliant. The sketches may be recommended as studies for fairly well-advanced students, and they have interest, besides, for more accomplished players.

"Il Trovatango" is an arrangement by W. H. Norman, cleverly done, of some of the best-known melodies from Verdi's opera, including the "Miserere." Donald Baxter pays a like compliment to Bizet in taking material from the famous Habanera for a tango, which he calls "Carmenola," and which certainly does not want for attractiveness in its new form.

Appropriately reminiscent of the music of Japan is Montague Birch's "Kappoon Jostle," a fox-trot with plenty of snap and briskness. It is published for piano, and scored for cymbals, strings, horns, and trombones.

On reading Edward Teschemacher's verses to "Sing Away My Troubles," one is inevitably reminded of that far-famed ballad, "Sing Me to Sleep." There is no reason why this song should not become as popular: its family likeness to its predecessor is an asset rather than a disqualification, and Nellie Simpson's music is at least equally as tender, appealing, and singable by all types of voices. Mr. Teschemacher also writes the words to "Longing." The music, by Katharine Barry, is effectively written for a contralto. In the first verse the melody, grave and tender, remains within the octave from lower to middle B flat. In the second, it rises gradually until, with the last line, it breaks into a broad, flowing, passionate phrase on the big middle tones between middle B flat and F above.

The Tweenies.

Always one of the cleverest and most popular concert companies of the season, the Tweenies, presented by Messrs. Will Stanley and Hugh Stanhope, were enthusiastically received by crowded houses at the Victoria Pavilion, Ilfracombe, last week. Much of the charm of the party lies in the sparkling variety of the programmes submitted, with chief honours falling to that queen of comedy, Miss Nona Dixon, whose spontaneous sense of fun invariably causes the greatest delight to her audience. Miss May Locke is the daintiest of soubrettes, and Miss Gladys Liles enchants as the violin girl. In comic items Mr. Will Stanley excels, and Mr. Hugh Stanhope gives pleasing tenor ballads, whilst Miss Dare is responsible for fine work at the piano.

CONCERT PARTIES AT HASTINGS.

Hastings is exceedingly well provided with concert parties of the high-class variety, and one and all are well patronised by both residents and visitors. In the Central Pavilion, Wallis Arthur has a fine company, including Kit Keen, a versatile comedian; George Storey, a light comedian; Edward Beaumont, a remarkably fine baritone; Doreen Harley, a rich contralto; Maude Drewry, a clever monologuist; and Jessie Mountjoy, pianist and entertainer. Stanley Collins is the manager, and his conjuring and ventriloquial entertainments for the children are very popular.

At Caroline Place, Charles Cardow has a company of seven talented artists. Percy Albert is the leading comedian, and he is supported by Jack Cowley and Dennis Hawkes. The soubrettes are Dora Wallinger and Gertie Foster, and Eileen Lane is the soprano. J. Louis Arthur, entertainer and accompanist, completes the party.

Will Tissington and Katharine Craig present The Poppies at the Hastings Pier. There are eight artists in this company, Griff Hodson (comedian), May Holden (comedienne), Duncan Villiers (baritone), Saxon Davis (soubrette), Eric Tissington (light comedian), Elsie Cauvin (soprano), Harry P. Hayward (pianist and entertainer), and Betty Moor (soubrette).

On St. Leonards Pier The Nightlights, under the direction of Mr. Douglas Stuart, are a great attraction. This party consists of six especially fine artists, with Mr. Stuart, a first-class comedian, at the head. Harry Davson possesses a remarkable bass voice, and yet when impersonating a soprano reaches top A. Hilda Bryant is a good soprano, and Connie Parsons is at the piano. T. Bryce Wilson is a particularly smart comedian and dancer, and Diana Maxwell a dainty and delightful soubrette.

MUSIC FOR CAFE AND KINEMA.

Messrs. Howard and Co., 19, Percy-street, Tottenham Court-road, publish a number of pieces in arrangement for violin, violincello, and piano, designed to satisfy the tastes of the large public that likes light music with its meals. The five numbers here noticed should be equally useful to accompany kinema scenes and stories, since they have a definite character which lends itself well to pictorial illustration. "A Ma Chérie," written in 3-8 time, has a light, dainty tripping grace. The slow, sustained melody of "'Neath the Willows" is very full of the sentiment associated with love's sweet song. It may be given alternatively to 'cello or horn, and would sound well on either instrument. These two effective compositions, by the way, cost but sixpence apiece, Messrs. Howard having made a return to pre-war prices. The modest sum of sevenpence ha'penny buys "Tête Espagnole," a gay and sparkling musical sketch in "tempo di bolero." "Supplication" may be called a prayer without words. It has quite a beautiful and a very expressive melody. Its published price is a shilling. "Blossom Time," arranged for trio, costs tenpence; for small orchestra, one-and-fourpence. This is a gracious, graceful dance intermezzo, in stately 4-4 time. All these pieces are by the same composer, Sydney C. Hunt, who is known as a writer of popular songs. The "Three English Miniatures," published under one cover, are also his. These ("Nursery Tales," "A Reverie," and "Dance") contain good musical ideas of a simple nature which are cleverly and attractively presented.

Messrs. Howard want it known that subscribers to the amount of six shillings may obtain a dozen of the trio numbers, without regard to the published price of each.

Bow Bells.

Known in France as the 56th (London) Divisional Entertainers, the Bow Bells made a very successful début at Maidstone last week in connection with the cricket week festivities. Both in the Corn Exchange and the Brenchley Gardens very enthusiastic audiences thoroughly enjoyed the high-class variety programme under the direction of Mr. Harry Brandon, a clever comedian. Special mention should be made of Mr. John Chandler's delightful song, "My Sweetheart's Garden," by Harry Jessop, and music by Sydney Tuwood, the pianist of the party, which is shortly to be published by a London house. This song is a simple love song, the words and music of which are both most attractive, and it should become quite a popular item.

CLARA REED.

Miss Clara Reed, dramatic reciter and playwright, is the daughter of Mme. Ilma Norina, a well-known operatic prima donna who toured her own company for many years in the provinces, and was also lessee of the Theatre Royal, Gloucester, for some years. She was brought up in close contact with the theatrical profession, and early developed an intense love of the drama.

As a student she secured recognition for her dramatic reciting from Mr. Granville Barker, Miss Lillian McCarthy, and Sir Johnstone Forbes Robertson.

After organising recitals for the Poetry Society, and holding classes, Miss Reed started giving recitals of entire plays. Her

CLARA REED.

first one was "Macbeth," given at Richmond. From 1912 to 1916 she was giving these play recitals in connection with Mr. Sam L. Hasluck's Academy of Elocution at 3, Bedford-street, Strand, where she was also secretary and teacher of modern poetic drama.

Amongst her successes may be mentioned Stephen Phillips' "Herod" and "Paolo and Francesca," Browning's "Paracelsus," Tennyson's "Beckett" (using Sir Henry Irving's own version, kindly lent her by the late Mr. H. B. Irving). She also gave a reading of Laurence Irving's play, "Godefroi and Yolande." Miss Reed toured the provinces and gave these plays round London. Her last recital at the Academy was "Romeo and Juliet."

Miss Reed's repertoire now includes 20 plays, of which 10 are Shakespearean Her "Hamlet," "Julius Cæsar," and "Macbeth" are most in demand. The other ten are modern poetic drama, and include Rostand's "L'Aiglon" and Miss Clemence Dane's "Will Shakespeare"

In 1916 Miss Reed joined forces with her friend and colleague Miss Maie Hoey, and with the kindly patronage of Mies Edith Craig they started The Poetic Players Company and School. This is entirely composed of ladies, most of them the Misses Hoey and Reed's own pupils, and they have produced a number of classical and romantic plays, including "Hamlet," "The Pretenders," "A Tale of Two Cities," "The Merchant of Venice." Miss Maie Hoey takes a lion's share of the work. She produces, and also designs all the costumes and settings.

Autumn arrangements include Miss Reed's recitals of "The Pretenders" and "Hamlet," and the production of her new historical play "The Two Crowns." She wrote the play for Miss Hoey after seeing her wonderful performance of Queen Elizabeth for the Bacon Society. Miss Hoey will play Queen Elizabeth and Miss Reed the ill-fated Mary Stuart.

Miss Reed is now writing her third play, which deals with the French Revolution.

CRITICS' CIRCLE.

The members of the Circle have transferred their place of meeting to the Adelphi Hotel, John-street, where a suitable room has been placed at their service. A general meeting was held in the new quarters on the 18th inst., to consider the report of the sub-committee that had been appointed by the committee to draw up a scheme for an annual competition amongst dramatic schools, for a trophy to be given by the Circle.

Mr. G. E. Morrison presided, and there were also present Messrs. Walbrook, Littlewood, Betts, Woodcock, Parker, Carroll, Ashley Dukes, Allen, Baines, Bishop, Pollock, Mrs. Searle, and Miss Nora Heald.

A long discussion took place with reference to the draft scheme, in regard to which a further report was submitted.

The scheme has already received the approval of the Royal Academy of Dramatic Art and the dramatic schools, who have agreed to co-operate under it. The competition will take place next July, at one of the theatres of the Reandean management, and in connection with it this management will offer scholarships to successful competitors. It is proposed that the judging committee should consist of five.

It was ultimately agreed to adopt the scheme on the lines which have been approved by the committee which was appointed, to take effect for one year, and afterwards to make such amendments as may be considered necessary. On the proposition of the chairman a vote of thanks was accorded the committee who had taken the matter in hand.

PARIS TRADES UNION THEATRE.

At the recent meeting of the Confederation General du Travail of France, at St. Etienne, the proposition of a syndical playhouse was raised, being signed, sealed, and almost delivered. The actor Georges Carpentier, who showed his fighting spirit, like his namesake, during the strike last year, represented the Federation du Spectacle. It was decided to organise a theatrical group, to be run entirely on trade union lines, intended for members of syndicates, though non-unionists of the paying public may be admitted to the shows. It will be known as the Theatre Confederal National, and directed by Carpentier and Julian Lacroix, under the control of the Federation du Spectacle (which groups the various theatrical organisations—excepting the managers—in France). If all goes well operations will commence next season.

The Larodny Publishing Co. (one of the youngest firms in music business) are making enormous strides, one of their first numbers, "Listening-In," proving to be a very solid success.

STEDMAN'S.

Charming Performance at the Savoy.

The reputation which Stedman's Theatrical Academy, Great Windmill-street, won a good many years for the thoroughness of the training the pupils received was fully maintained by the display of dancing given at a Savoy Theatre matinée on Saturday, the 15th, in aid of the Combined Hospital Fund. The term charming is too often carelessly and loosely applied, but it is certainly the correct word to use in describing this terpsichorean entertainment, whilst there could be no disputing the fact that it was artistic and refined from beginning to end. The warmest praise is justly due to Mlle. Lilian Leoffeler, who invented, arranged, and produced the dances, numbering altogether thirty-six. That this involved not only a severe strain upon the inventive powers, but also much time and patient effort in the matter of rehearsals, goes without saying; but Mlle. Leoffeler had her reward in the perfection of the performance and the evident delight of the audience in it

There was quite an amazing variety in the dances, some of which were of a national character, while others had some sentimental or emotional significance. Early in the long programme came a pretty Dutch dance, in which some sixteen performers took part. About the same number were seen in another particularly attractive item. "Le Rendezvous," conspicuous in this being a little boy, Master Bud Ward, as a negro page, he also appearing later as a solo dancer in a dance called "Gratitude," together with the Misses K. Crofts, B. Jones, M. Evelyn, E. Joyce, V. Speed, and Z. Bessborough. A delightful minuet was danced by the Misses Gertrude Martin, Gladys Dixson, Phyllis Lane, and Sybil Pettitt. A special word of praise is due to Miss Kitty Vaines for a clever comedy dance in the character of a coster; Miss H Roselle scored in a Valse Triste, and other notable items included a French Serenade and a Nocturne.

The second part consisted of the ballet, "Terpsichore," invented and produced by Mlle. Lilian Leoffeler, in which, after the manner of Galatea, a statue, having been appealed to, comes to life, the object being to assist a girl pupil to accomplish a difficult step in a dance In this charming production Miss Lorna Laleine appeared as the Dancing Master, Miss Kitty Vaines as Beppo (a boy pupil), Miss Gertrude Martin as Nina (a girl pupil), Miss Milly Escekay as the Statue, Miss Lucie Lance as the Grand Duke, Miss Marie Kavanagh as the Grand Duchess, and Miss Gladys Dixson as Carlotta. The chief honours were carried off by the Misses Gertrude Martin, Milly Escekay, and Gladys Dixson, Miss Haidee Roselle in a Russian dance, Miss Barbara Winter (Pierette), and Miss Evelyn Joyce (Gavotte). There was much enthusiasm displayed at the close of the performance, and on Mlle. Leoffeler making her appearance she was greeted with much applause.

BACK TO WORK.

C.A.A. members will be glad to hear that Miss Biddy Doyle has completely recovered from her illness, thanks to the wonderful treatment of Dr. Swan and Mr. Ivor Black, and has commenced her concert work again.

The "Radio" Tenor.

Mr. Edward Nichol, the well-known tenor, has been specially engaged by the Marconi Company for their Wireless Concerts, owing to his voice "broadcasting" so remarkably well. Mr. Nichol sang at Marconi House on Saturday evening, the 15th, and, listening in at Foots Cray, it seemed as if the artist was actually singing in the same room. Miss Mary Armstrong sang at the same concert, and also has an exceptionally good "radio" voice.

Dainty Dots.

At the Grand Theatre, West Hartlepool, on Saturday afternoon, Miss Susie Lee's Dainty Dots once again appeared. A delightful performance was given, and in addition to dancing there were many pretty songs and excellent recitations. This was the first occasion on which the Dots had given a matinée entirely under the supervision of the Misses C. and H. Lucker, the successors of Miss Susie Lee, and the audience was soon convinced of the careful tuition which the children had undergone. The theatre was kindly lent for the occasion by the proprietors, whilst the staff also gave their services. The proceeds are to be handed to the Bombardment Fund for the Hospitals of the Hartlepools.

Variorum, 1922.

Mr. Jackson Potter, with Variorum, 1922, did good business last week at the Gaiety Hall, Ilfracombe, light comedy being an outstanding feature of the entertainment, contributed by Miss Doris Palmer, Miss Jennifer Gwyn, Mr. Noel Pherns, and Mr. Bert Norman. Mr. Jackson Potter's songs are always highly appreciated, while Miss Olga Hope proves herself a brilliant soprano. Miss Betty Melville is the pianist of the party.

"The Melodians."

The concert party known as "The Melodians" (under the direction of Mr. Harold W. Patrick) recently gave a concert at the Oxford Gardens L.C.C. School, W., in aid of St. Dunstan's Hospital. Mr. H. W. Patrick gave selections from his repertoire, commencing with his own arrangement of Lizt's "Hungarian Rhapsody," and there were also much appreciated contributions from Miss Alice Ryde, contralto; Mr. Percy Patrick, comedian; Miss Grace Vernon, soprano, and Mr. Dick Denyer, entertainer.

A delightful carnival dance was held in the Corn Exchange, Maidstone, last Wednesday, in connection with "Cricket Week," and was well patronised. The hall was most tastefully decorated, and a jolly party of about 250, many in white flannels, danced to the excellent music provided by Miss R. L. Whitehead's Jazz Band, while Mr. J. Coulter very efficiently discharged the duties of M.C. Handsome prizes for the "lucky number" and a battle of confetti added to the night's enjoyment.

Miss Hettie Gent, the favourite Devonshire contralto, won golden opinions for her splendid singing at last Sunday evening's orchestral concert at the Victoria Pavilion, Ilfracombe. The season band, conducted by Mr. Walter Alongill, L.R.A.M., contributed the best of instrumental music.

THEATRICAL GOSSIP.

Dramatic Critic's Play—A Caricaturing Competition—Popular Repertory Season—A Family Affair.

Dramatic Critic's Play.

"Husbands Are a Problem" has now been chosen for the title of the three-act light comedy by Harris Deans, the dramatic critic, to be staged by E. Holman Clark for Regency Productions, Ltd., at the Ambassadors Theatre, on Thursday week (Aug. 3).

Caricaturing Competition.

This week's Adelphi programme contains particulars of a Tearle-Gordon-Winter caricaturing competition, to be judged by d'Egville. Competitors are invited to "do" one of the three leading artists in a space provided, and the three best efforts received will respectively win £5, a free sitting at Foulsham and Banfield's (with 6 pictures), and a box for "The Way of an Eagle." "The Way," by the way, is doing excellent business.

"Chuckles of 1922."

"Chuckles of 1922" has been such a great success at the New Oxford Theatre that when its run in town has been completed—and there is, as yet, no sign of this happening—the revue will go on tour.

A Family Affair.

"The Jeffersons" and "The Partners" are being presented at the Theatre Royal, Gt. Yarmouth, this week, and visit several seaside resorts during August. The 1,500th performance of "The Jeffersons" was duly celebrated at Southend when Mr. R. H. Douglass (the business manager), on behalf of Mr. Albert Douglass (the proprietor), presented Mr. Shine with an inscribed silver cigar-case as a memento of his excellent record of playing Jefferson 1,500 times without a miss. Each member of the company received a presentation, and an enthusiastic audience was keenly interested in this important event in the career of the popular "Jefferson" family.

"Tons of Money."

The Isle of Wight will be honoured with the first performance of "Tons of Money" in the provinces. Two companies open on the 31st inst., viz., one at the South Parade Pier, Southsea, and the other at the Theatre Royal, Ryde; but as Ryde opens with a matinée it will be the first town where the piece will be played.

A further company opens at the Theatre Royal, Newcastle, on August 7th. The tours are under the direction of Messrs. Leslie Henson, Tom Walls, and J. Bannister Howard.

"Peep Show" in Douglas.

This artistic production of Wylie and Tate's finished the most successful engagement at the Gaiety Theatre, Douglas, I.O.M., on Saturday evening last. "Peep Show" has attracted crowded and enthusiastic audiences to the only playhouse Douglas possesses for twelve consecutive nights. Miss Mona Vivien and Mr. Mark Lupino are conspicuous in a long cast too numerous to mention in detail.

Lord Dunsany's Farce.

Lord Dunsany, who wrote "The Glittering Gate," and other plays, has written a farce. He read this to Mr. C. B. Cochran at Worthing, a few weeks ago, and a contract has been signed for the production of the piece in England and America during the coming winter. Lord Dunsany will superintend the production himself and will visit the United States to see the farce through its preparatory stages.

"Lass O'Laughter."

The 100th performance of "Lass O'Laughter" will be given at the Queen's Theatre to-night (Wednesday).

Theatrical Business in America.

Our New York correspondent writes, under date July 11: "Theatrical production has been at a standstill for several weeks. After a disastrous season fewer theatres are remaining open this summer than formerly, and the new season will probably begin somewhat later than usual.

"Listening In."

Rehearsals of the new musical burlesque, "Listening In," are in full swing at the Apollo Theatre, the management whereof is now under the direction of Captain Alex. Aaronsohn. Monday next will see the first night of "Listening In," which, instead of being divided into acts, is in ten radios. Herman Darewski will be one of the bright particular stars of the show. Associated with him are a number of clever people, including Will Hay—known all over England as the schoolmaster comedian. Mr. Hay, who hails from Aberdeen, is also part-author of the book of "Listening In," which will not have a plot, but consists of a series of up-to-date skits and burlesques with musical interludes. The lyrics are by Herman Darewski, Bert Lee and R. P. Weston.

In place of Commère and Compère as in the French revues, "Listening In" will have a couple listening in and commenting upon an entertainment that is supposed to be broadcasting across the Seven Seas.

"Quarantine."

Mr. A. E. Matthews, back from America, is now rehearsing the part of Tony Blunt in the Comedy Theatre's "Quarantine," Mr. Owen Nares relinquishing it at the end of the week. This little play is another that can in all conscience be written down as a success.

Presentation to Theatre Manager.

Scenes of enthusiasm marked the termination, on Saturday evening, of Mr. Hamilton Deane's six weeks' repertory season at the Grand Theatre, Derby. At the end of the farewell performance, which was witnessed by a packed house, the members of the company gathered together on the stage whilst Mr. Deane addressed the audience. He expressed hearty thanks for the way in which his company had been received throughout the engagement, and also made happy references to the assistance given by the theatre staff, particularly by the genial manager, Mr. Walter Bellian.

Mr. Deane made a special reference to Mr Bellian's many kindnesses, and presented him with a travelling case, neatly embossed with his initials, as a mark of the company's gratitude and esteem. Mr. Bellian, in a happy little speech, suitably acknowledged the gift. The evening wound up with those on the stage joining hands and singing "Auld Lang Syne," in which the audience heartily joined. A crowd of several hundred people assembled outside the theatre, and when Mr. Deane and his company eventually appeared, they drove off to the accompaniment of rousing cheers.

The Indian Players.

The Indian Players, with Lamka, the American dancer, moved "The Goddess" on Monday from the Ambassadors Theatre to the Aldwych, where, by arrangement with Mr. Donald Calthrop, they will have a six weeks' season. The first play of the new Indian repertory movement, one that deals with Alexander the Great's invasion of India, goes shortly into rehearsal.

Staff Outing.

The annual outing of the staff of the Criterion Theatre took place on Sunday. The party left the Criterion by motor charabanc at 9.30 a.m. for the Sussex Hotel, Kingsway, Hove, arriving there at 1 o'clock, when an excellent luuncheon awaited them. The chair was taken by Mr. Fred Brooks, supported by Mr. Gus Mitchell, and the vice-chair by Mr. M. Flanagan, supported by Mr. Skace. Luncheon over, the party made for the West Pier. Tea was served at 5 o'clock, and the party left Hove at 6.30 p.m. for town, after spending a very enjoyable day.

Glasgow Theatres.

After the summer vacation the theatres here are showing signs of life. The King's opened on Monday with "Scandal," and has Mrs. Patrick Campbell to follow. Next Monday the Coliseum opens with a Scotch season, "Rob Roy" and "Jeanie Deans" being billed. The following Monday the Theatre Royal opens with "The Edge o' Beyond," and has Barrie's "Mary Rose" to follow. The Pavilion will also open on Bank Holiday.

Theatre Proprietor's Holiday.

Mr. Herbert J. Silcocks, the proprietor of the Queen's Theatre, Auckland, New Zealand, who has been on a long visit to his mother, who resides in Bath, sailed from Southampton last Thursday. He came home, across Canada, a year ago, and intends making the return journey via the Panama Canal. Last Christmas was the first Mr. Silcocks had spent in the old country for 25 years.

Miss Betty Fairfax.

Miss Betty Fairfax, who has just returned from a holiday in South Europe, opens at Brighton next week, a quick return within four months, with "Up in Mabel's Room," with Keith Kenneth again the the rôle of Garry. The company play Southend for the Bank Holiday, and proceed round the Coast.

"The Gipsy Princess."

Mr. J. Chas. Imeson, of the Opera House and Theatre Royal, Middlesbrough, is again sending a "Gipsy Princess" company on tour this autumn, opening at the Hippodrome, Margate, on August Bank Holiday. Other towns to be visited are Folkestone, Eastbourne, Hastings, Yarmouth, Norwich, Cambridge, Southport, Oldham, Birkenhead, Preston, Grimsby, etc.

A strong cast includes Ethel Cadman, Renee Sutton, Marie Brian, Madeline Marr, Rex O'Malley, Arthur Lucas, Jack Haddleton, Herbert F. Kingston, and the well-known comedian, Albert Bruno. The musical director is Edward H. Whitehall, and the tour is under the general management of W. A. Seymour.

Plymouth Repertory.

The Plymouth Repertory Co. has another recruit in the person of Mr. Arthur Young, who comes direct from a two years' tour with the Charles Doran Shakespearean Co. Since the revival of repertory work a few months ago, after a season of drama, opera, and musical comedy by touring companies. Messrs. King and Parry have succeeded in getting together a very fine company—quite equal in talent to that of the company which for four years had a most successful vogue at this theatre.

J. Herbert Asquith's Testimonial Fund.

A substantial cheque was handed over to Mr. Asquith on Saturday evening, the 15th, the result of the benefit performance and public subscription. The cheque was presented by Mr. Perci Leonard (Mr. Asquith's successor), who, in a few well-chosen words, wished Mr. and Mrs. Asquith a long and happy life in their retirement. Mr. Asquith thanked the donors and all who had helped to make the testimonial a success, incidentally remarking that he was remaining in Dewsbury amongst his own friends.

Muriel Munro.

Arriving back from Ireland a few days ago, Muriel Munro commenced another tour with "Paddy the Next Best Thing" (in that title rôle) at Rhyl on Monday. Miss Munro was last seen in town in this part at Golders Green last autumn.

Northampton Theatres.

The Opera House and the New Theatre at Northampton have been closed for the past month, and will reopen on 31st inst. In addition to the annual cleaning at both houses, considerable alterations and improvements, including increased accommodation, have been carried out at the New Theatre.

Miss Paulette Loring.

Miss Paulette Loring, who recently appeared in "Lord Richard in the Pantry," and with G. P. Huntley in "Wallpapers," is now engaged by Messrs. Reandean for their forthcoming tour in "Loyalties."

"Mary Rose."

"Mary Rose" visits Scotland for a special seven weeks, starting August 7, at the Royal Lyceum Theatre, Edinburgh. Mr. Frederick Harrison is sending a carefully selected company, including Mr. Edgar Norfolk, W. E. Langley, W. Matthew Norgate, G. Edward Hall, Miss Mabel Rees, Miss Suzanne Hudson, and Miss Cathleen MacCarthy. The orchestra is under the direction of Leslie Bridgewater. Mr. Perry Tweedie is the acting manager, and Mr Horace Watson general manager for Mr. Frederick Harrison.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

Plotful Plays.

For some time past many critics and chroniclers of the stage have asserted that our plays have become anæmic. Whether this be true or not, it is certain that, to judge from a personal pilgrimage among managers, just before going to press, many plays now pending will be found very full blooded indeed. One of the (apparently) most "meaty" of these dramas is the specimen just acquired by the Grossmith-Malone firm, viz., the great American success, entitled "The Cat and the Canary."

A Compound of Cowboyhood

Another imminent drama—also a specimen from the States—that which we just found in the early throes of rehearsal at the Duke of York's Theatre for production there on or about Aug. 15. This is "The Broken Wing," a piece redolent of ranch life, crowded with cowboys, and brimming over with bronchos. With the sensations of a dramatic kind are blended several circus-like thrills as befits the famous surname of the presenters, namely, Gus and Gordon Bostock.

A Pair of Pirate Plays.

Moreover, at least a couple of more or less breezy buccaneer dramas may be expected about Christmas time. These two are respectively a dramatisation by J. Bernard Fagan of Stevenson's "Treasure Island," and "Polly," Gay's sequel to his "Beggar's Opera." This sequel—so long suppressed by order of the Government of the author's time and later, but afterwards produced for a brief space—shows Highwayman Macheath turned pirate!

Sensational Scientific Play.

In addition to the foregoing full-blooded dramas, Miss Sybil Thorndike and her husband, Mr. Lewis Casson, contemplate, we learn, bringing to London a thrilling drama, in which they acted for Miss Horniman in Manchester a decade ago. This is a science-cum-strike play, written by George Calderon, and entitled "Revolt."

A Racine Rouser.

Likewise Miss Thorndike tells us that she is trying to fix up a new and strong English version of Racine's great and grim tragedy, "Phedre." To judge from her striking success in the Greek "classics," our latest actress-manageress should give a most harrowing impersonation of this big Bernhardt character.

Some Scriptural Specimens.

To wind up this list (for the present), it is necessary to note that three Biblical tragedies many be expected on our stage in the more or less near future. One is written around Pontius Pilate, the other around Judas Iscariot. We learn also that Mr. Bourchier is contemplating appearing in a gripping drama in which he will impersonate the patriarch Job!

But Hold—Not Enough!

It should be added that the enterprising new manager, Captain Alex. Aaronsohn, has just revealed to us that not only is the new play in which he will present Maurice Moscovitch a drama of deep import, but also that he (the gallant Captain) intends to produce an extensive series of intensely dramatic Yiddish plays. They will all be given in English.

Some Gayer Examples.

Captain Aaronsohn, however, is, happily, going to give us some examples of lighter dramatic fare. Firstly, he will present the new Marconified musical play called "Listening In," at the Apollo next Monday. And early in September, at the Little Theatre, he will submit (in conjunction with José Levy) a new farcical play adapted from a French piece called "Le Fils Surnaturel," and renamed "Zozo." The Captain assures us that this play is "toujours gai."

More Merry Mixtures.

Furthermore, in order to give an additional chance to "Laughter, Holding Both His Sides"—several other light, not to say fantastic, plays are coming along. One is Sir Arthur Pinero's delightful piece, "The Amazons," a revival of which seems likely to materialise ere long. Also, this dramatist-knight's beautiful comedy, so full of humour, as well as pathos, namely "Sweet Lavender," will be seen early among the Leon M. Lion-J. T. Green Pineronian revivals now rapidly approaching.

And a Maudean Merrymaker.

Playgoers' hilarity is also to be aroused ere long by Thomas C. Dagnall's London production of his new touring success, "The Dippers," with Cyril Maude in the principal part. And a fine part it is. Since first starting on tour this play has been revised.

Coming Comic Co-optimism.

And surely the gaiety of Nations—or of this nation, anyway—will be increased by the return to town of that comical crowd, The Co-optimists, who finished their phenomenally successful season at the Palace Theatre last Saturday night. They started touring yesterday (Tuesday), and return to London early in October.

Their Pending Playhouse.

Mr. Archie de Bear, one of the Co-Ops' leading spirits, tells us that he and his band of blithe brothers have just signed for a certain West-End theatre, which we have promised not to name yet, as it has a capital current attraction. It may be said, however, that the Co-Ops' forthcoming new home is not many hundred yards from Piccadilly Circus.

"Phi-Phi."

This musical play, by Willemetz and Christiné, adapted for the English stage by Fred Thompson and Clifford Grey, for C. B. Cochran, will be produced at the Hippodrome, Portsmouth, on Monday, Aug. 7. The first London appearance of "Phi-Phi" will be on Aug. 16 at the London Pavilion.

"THE VOODOO."

At Blackpool.

MRS. "PAT." CAMPBELL AS A SAVAGE QUEEN.

Last Thursday at the Opera House, Blackpool, there was produced, for the first time in England, "The Voodoo," a play, in three acts, founded on a negro superstition, by Mary Hoyt Wiborg. The work was previously performed in America last April.

This drama derives much of its fame, as far as this country is concerned, from the fact that Mrs. Patrick Campbell has not only introduced it, but has taken the leading part in the cast. And, in order to present it with due importance, she has brought over the essential negroes—those who had actually appeared in New York at the Sam H. Harris Theatre—to support her.

The opening scene is on a sugar plantation in Louisiana, and the noble exterior of the Gaylord mansion occupies one part of the stage. The negro servants discuss the drought and talk of the traditions of years ago, when a similar state of affairs prevailed, and when it was necessary that the Queen should sacrifice her infant son in order to appease the God of Rain. The voluble darkies hint at the anger of the deities, and, referring to the fact that the Gaylord grandson was born dumb, suggest that the evil spirit is in possession and the boy should be sacrificed in order to propitiate the elements. The superstitious nature of the dusky folks is evidenced by their meeting in the forest where, as "The Circle of True Believers," they hold their mystic conferences. There are wild whisperings of the necessary sacrifice, and two of the members are appointed to steal the boy and do away with him. The fortunate visitation of a wandering minstrel and his sleeping in the vicinity of the conspirators gives him the knowledge of the mischief intended. This good fellow finds the youngster in the forest, whither he had strayed, and carries him back home.

Then we are switched on to the Dream Vision, in a Juju compound on the Guinea Coast of Africa, 500 years ago, and there is enacted, with due solemnity and barbaric splendour, the traditional scene of the Queen sacrificing her offspring. This is the great scene, and Mrs. "Pat" Campbell as the Savage Queen is a most imposing and terrible figure, sitting in state, surrounded by her dark and dangerous-looking warriors.

Back to the Gaylord mansion, we come in contact with the suspicious and evil-minded negroes. An attempt is made to abduct the child, the wandering minstrel interferes, and is regarded as an enemy. The mob threaten to kill him, and in his desperation he cries, "Who will help me?" The child, trembling with excitement, is so moved with pity that in his frantic efforts to intercede he induces a shock which endows him with speech. Then the storm clouds break, and with a torrential shower of rain there are rejoicings in the Gaylord household and among the negro retainers.

The double miracle of the rain and the gift of speech to the gentle grandson form the intensely human touch which lifts the drama among works blessed with gripping power. Until that point is reached we wander about the woods listening to the incantations of the negroes and watching them perform their superstitious practices. There is a little diversion in their methods, though some of the dances and processions are inclined to be weird and mystic. The advent of the wandering minstrels, however, a sort of civilised leaven put among a batch of ancient traditions. One of the minstrels is the redeeming character of the negroes. He it is who finds the boy in the forest, tenderly picks him up, sings him to sleep, and carries him home.

In this part Paul Robson, a stalwart coloured gent, gifted with a big voice which he uses with evident cultivation, is the shining "star," and on his amiable shoulders much of the success of the piece depend. His singing alone would entitle him to recognition. Barbara Gott as the voluble and lovable Aunt Angy was also greatly in favour for her excellent and characteristic assistance in the dialogue. She opens the first scene, and creates quite a "dusky" atmosphere. There are numerous other negroes and plantation hands, and their antics are supposed to be the true behaviour of the disciples of the sugar cane.

The Gaylord family—like white folks—are aristocratic, and have their ways apart. Mrs. "Pat" Campbell as Mrs. Gaylord is the refined matron whose one anxiety evidently is the welfare and happiness of her dumb grandson. Of course, the Dream Vision affords Mrs. Campbell a gorgeous opportunity to revel in a spectacular piece of acting which has its power of fascination. Frank Randell assumes the rôle of Charles Gaylord (her son); Andrew Leigh is Colonel Wheeler (her brother), and Master Robert Smith (the grandson). William Armstrong as Parson Elder makes one fine speech—the prayer for rain. The piece is well staged, some of the forest scenes being attractive.

There were many curtain calls at the end of the performance, and, Mrs. Campbell having responded, said she thought the authoress, being in the house, would be the proper person to thank the audience. Accordingly Miss Wiborg was found, and in a very neat little speech she expressed her felicitations at the enthusiastic reception given to the play.

"The Smith Family."

Mr. Edward Laurillard's musical production, "The Smith Family," by Clifford Grey, Stanley Logan, and Philip Page, music by Nat D. Ayer and Robert Nelson, will, by arrangement with Sir Alfred Butt, be presented at the Empire Theatre early in September. In this new production Mr. Harry Tate will make his first appearance in London since his Canadian tour.

Associated with Mr. Tate in the leading rôles will be Ella Retford, Connie Ediss, Mabel Green, Cora Goffin, Millicent Marsden, Billy Caryll, Basil Foster, Robert Nainby, Charles Brooks, Paul Daly, Mr. Kennedy, and Tom and Deasy (Mr. Tate's boys).

The piece will be staged by Gus Sohlke, and produced by Stanley Logan. Additional scenes will be supplied by Wal Pink. Prior to the production in London, arrangements have been made for the entire production and the full London company to appear at the Hippodrome, Liverpool, for the week beginning Aug. 28.

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HERE, THERE, AND EVERYWHERE.

A New Repertory Theatre for London—Dignity at the Theatre Exhibition—The Concurrent-Action Experiment—Historical Costumes—"Fan Tan"—The Little

The scheme for the opening of a new the dialogue, and he thus got intervals of theatre somewhere "down S.W. way," which I told you of last week, seems to be advancing. Michael Raghan is the active spirit at the back of it all, and he has already got quite a good proportion of the money needed to float the venture. Very wisely, he will not make a start until the rest of the money is in hand—a venture started on insufficient capital is doomed from the outset—but I find there are reasonable hopes that the venture will come into being this autumn. In the district selected there is no theatrical competition whatever; in fact, the district boasts no entertainment at all except a few cinemas, and these not in close proximity to the proposed theatre. The building is ready, and could be opened at less than a fortnight's notice if desired. There will be a standing company of ten artists, who will present good plays, but without the suspicion of a "high-brow" mission! It will be run on lines commonly associated with other repertory theatres, but it will depart from the strict adherence to those principles by continuing the run of certain pieces indefinitely, if there is sufficient public demand. I am sorry I may not tell you just where the theatre will be, but if the money comes in fairly well, as it has been doing, you will know before very much longer.

* * *

In our issue of May 31 I told you about the model stage, with its revolving stage and three sets, which Victor P. Hembrow recently made for Nigel Playfair. I hear that this fascinating bit of work was made for Playfair's two little sons, who are somewhat impatient for the closing date of the International Theatre Exhibition, in Room 6 of which the model is now being exhibited. Lyon Playfair, unable to wait for the end of the month, was recently observed gravely putting all its working parts into operation. A pompous commissionaire, seeing in the small boy only a menace to the sacred traditions of a museum, warned him that the exhibits must not be handled. The young part-owner of the property did not stoop to bandy explanations with an official, but took a little stroll round the other galleries. He was quickly back again, mastering the intricacies of stage management, and again the commissionaire issued the authoritative warning. Again Lyon had a little stroll, again he returned and lovingly handled his own property, and again the imposing figure of officialdom emerged from retirement to pronounce one final and solemn prohibition. This was carrying things a little too far. Drawing himself up to his tallest inch, in tones of firm dignity Lyon replied: "I would have you know, commissionaire, that this model belongs to me." The official was afterwards discovered in a remote corner suffering from nervous exhaustion.

* * *

Apologies to Mlle. Alice Gachet for her mis-spelt name last week. I confess one of my typewriters is an old one, but I don't think it was to blame. However, Ivan Firth's little play, which she produced for him at the R.A.D.A. Theatre on Monday afternoon, proved to be an amusing and interesting trifle. His use of the double set did, I think, demonstrate that this principle is capable of great development. He told me after the show that he had been obliged to modify certain points in Little?

* * *

On Saturday last I was disappointed that Carl Hyson and Peggy Harris did not appear after the "Whirled Into Happiness" matinée to give a dancing display at the Woman's Exhibition at Olympia. My time, however, was by no means wasted, for I found the "Thousand Years of Women's Dress" extraordinarily interesting. I would advise all my profesional friends not to miss it. The dresses, ranging over that long period, are all worn by living models, most of whom are themselves pro's. The costumes reflect great credit on Willy Clarkson, but is he *quite* sure that his Hogarth lady and Queen Anne haven't got themselves just a little mixed up? The girls were selected by De Courville, and he has picked his types with the most perfect judgment. Queen Elizabeth lives her part in every flicker of her eyelid. The Watteau lady is a delicious creation. Two beautiful daughters of France—Josephine and Mme. Recamier—are impersonated by two equally beautiful English girls. A group of 1805 ladies at the famous Almack's Club, in St. James's, are one of the most charming features of this altogether delightful gallery, and one's thoughts travel to "Quality Street." At the modern end of the gallery the girls created by the pens of Leech and Du Maurier suggest endless possibilities in stage costume.

* * *

I seriously suggest to Willy Clarkson that he should keep this collection together as a small permanent exhibition of historical dress. For such a purpose the frocks must, of course, be exhibited on dummies—some of the girls are longing for next Saturday, as they are on duty from 11 a.m. to 10 p.m.—but if dummies are used they should not be mere wooden supports. The Harrod collection of costumes at South Kensington suffers from being displayed on wooden supports. That may be all right for art students, who are interested only in the material and cut of the clothes. What the museum authorities do not grasp is precisely what we of the theatre know only too well—that the effectiveness of a dress may be made or marred by the style of face and hair-dressing with which it is associated.

* * *

A propos my paragraph about actor-agents, Roland Carse was telling me one day last week that when "Fan Tan" opens at Cardiff Playhouse on August 14—with the Birmingham Rep. to follow—his leading lady will be Lalla de Velasco, a Spanish girl who comes to England for the first time with an excellent reputation as a good, sound actress. She comes from Madrid, Barcelona, Valencia, Cordova, Malaga, and Seville—sounds quite nice and sunny, doesn't it? With her will be William J. Rea and John MacNally.

* * *

The sole purpose of letterpress posters is to give information. Why, therefore, is there no mention of the time of the evening show in the Oriental entertainment at the Little?

PROSCENIUS.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

"A.A. Shop."

Will members please note the next meeting on this subject will be held at St. Martin's Theatre on Sunday evening, August 20th, when the speakers on this occasion will be Mr. Basil Dean and Mr. Appleton, general secretary of the General Federation of Trade Unions.

Re Commonwealths.

It has always been the policy of the Actors' Association to advise its members against joining commonwealth companies, but in spite of our repeated warnings many artists appear to be so doing.

It may be of interest to members to know that by accepting commonwealth engagements they automatically deprive themselves of any benefit under the unemployment insurance scheme.

Will members in future kindly note if they do accept engagements in commonwealth companies, under no circumstances will the Ministry of Labour, at the termination of such engagement, grant any benefit in the way of unemployment insurance.

Payment for Death Levy.

By resolution in Council, it has been decided that payments on the death levy benefit shall be made on the calculation of £1 for each 100 members on the register of the Association at the time of a death. This will mean, should the membership be 5,000, the first payment will be £50, and so on.

If Mr. Ronald Kay will call on the general secretary he may hear of something to his advantage.

Week Ending July 22, 1922.

Death levies due, 14; subscription stamps due, 39.

Moneys recovered (1922), total, £1,597 6s. 4d. Death levy benefits, £749 7s.; Protection Fund, £68 10s 4d.

Total cash payments:—£2,145 3s. 8d.

No. of New Members.—Previously 447, this week 2; total, 449.

Legal Cases:—Won 30; dropped, 13; lost, 2; proceeding, 5. Total, 50.

Arbitrations:—Won, 12; dropped, 9; lost, 5; proceeding, 5. Total, 31.

Minutes of Council Meeting Held July 21.

Present:—Mr. Alfred Harding (in the chair), Messrs. C. Hargrave Mansell, Walter L. Rignold, Victor Fairley, Herbert Pearson, Luke Forster, Sydney Paxton, Walter H. Terriss, Henry Caine, Ben Webster, Murri Moncrieff, Harry Zeitz, O. B. Clarence, Alfred Lugg (secretary), Misses Carlotta Anson, Gladys Holliott, Ethel Griffiths, Lucy Sibley, and Lisa Coleman.

Reports of the "Ways and Means," Legal, Nominations, and House Committees were read and adopted.

Chairman's Letters.—Messages had been received from Mme. Isabel Beresford, Misses Minnie Rayner, Lydia Donovan, Messrs. Frank B. Gray, Martin Adeson, and A. Harding Steerman regretting their non-attendance.

Also a further letter from Miss Lydia Donovan.

Secretary's Letters.—Letters were read from Mr. Clifford Rean, Mr. Bert High, Miss Ellen Beverley, Mr. Robert Lang, Mr. D. G. Mootham, Mr Halston Crimmins, Miss Dorothy Charlton, Mr. Frank Irish, and Mr. Victor Vernon.

THE A.A. AND THE TOURING MANAGERS.

Future Policy to be Based on Ballot.

CRITICAL SITUATION.

Possibility of Negotiations being Reopened.

Faced with a crisis, owing to the Association of Touring Managers having given notice to terminate the Standard Contract, the Actors' Association is to invite the opinion of its members as to the course of action to be pursued.

This decision was come to at a meeting of the Association at the Aldwych Theatre on Sunday night, when there were some frank exchanges of opinion and a disclosure of the real condition of the Association.

A questionnaire is to be issued to all the members, and upon the answers given the policy of the Association will be based. The meeting was one of the best attended held within recent months, and there was plenty of enthusiasm shown.

Mr. Fisher White, in opening the meeting, said that they all knew the situation as it stood, and it was rather a serious one. The result of the ballot on the proposed alterations in the standard touring contract was that the proposals had been turned down by a large majority so far as the vital alterations were concerned. Well, that faced them with the notice, which they had received from the managers, for the termination of the contract within three months, which meant now a little more than two months. Therefore they might be said to be up against it.

For himself he thought they should make the present situation the reason and the cause for a battle-cry which might perhaps induce people outside the Association to come in. (Applause.)

They had seen all over London "Save Your Hospitals." Well, they wanted to save themselves. They could do it. If their Association properly represented the actors and actresses who are functioning in the country to-day there would be no necessity at all for these things. If they were numerically efficient they would be able—it was doubtful if the position would then have arisen—to contemplate the expiration of that three months with absolute equanimity. They had two months now in which to attain that proper condition of representation.

Could they not have some sort of whip-up. It could best be done by individuals, the loyal members in a company or in a theatre. If they had as a battle-cry "Save Ourselves," he believed they could do it. If they could not get the others in, then, of course, they had to give up, or, to an extent, depend upon other people.

Personally, he had not yet given up hope of coming to some sort of amicable arrangement with the managers. If they could induce them to establish with them jointly a bureau of employment, then they might attain the membership that way if the managers said they would give preferential treatment to everybody registered. That might solve their difficulty, for then they might be able to accept a certain amount of alteration—as other unions had done—during the bad time, on the understanding that there was a revision when times improved.

He urged them to make this critical position a particularly enthusiastic time on the part of all the members to rake in those outside. (Applause.)

Mr. Lugg Explains.

Mr. Lugg, who followed, moved the resolution. He first referred to the result of the ballot which, he said, was a promising sign. Although not wonderful, it was the heaviest ballot they had had on any point which had been put to the ballot since they became a trade union. (Applause.)

Directly the result was known the managers were informed, and they immediately gave the three months' notice of the termination of the present contract, so that towards the end of September the standard contract, as such, would cease to exist.

A point they must bear in mind was that the managers were prepared to use the form of contract which was put to the ballot. That, on the face of it, was a very clever move, and looked like a genuine attempt to keep up a standard of conditions more or less within their agreement with them. But, with the very best intentions in the world, the Touring Managers' Association would find themselves unable to insist that that standard shou'd be kept up by their members. They were not likely to chase round after their members to make certain that they were using no contract which contained even worse conditions.

That led to a critical position, but in times of crisis it was their duty to themselves, as well as to each other, to remain perfectly calm about the situation. They must of necessity explore every possible channel of amicable settlement of the whole difficulty. They must try by the most amicable means in their power to reopen negotiations, and endeavour to get the managers to recede a little from the adamantine position which they had hitherto taken up of "either accept this contract or leave it." For any body of people to take up that position—to dictate terms—was not quite just. They felt certain that the managers would consent to reopen negotiations on the more trivial clauses, but they would persist, now and all the time, in doing everything they could to get an amicable settlement of the whole of the difficulties.

With reference to the bureau suggested, they had asked the managers to agree to engage none but A.A. members. They felt, however, that they could not go quite so far as that, but might be prepared, all things being equal, to give a preference to members of the A.A.

As he had said, everything possible would be done to try and find a friendly solution to the whole thing. Meanwhile, it was absolutely necessary for the Council to have their fingers upon the pulse of the members. One of the chief difficulties with which the Council was faced was that until the members had turned down the standard contract, they had no means of discovering exactly what the members felt, and what line of action they wished to take.

The Plan Proposed.

He was going to propose a resolution which would, if it were carried, enable the Council to know exactly how it stood. He held—and always had held—that it was the duty of the Council to lead the members. That was a fundamental duty, but the difficulty the Council was faced with was to know how far its lead would be supported by the rank and file of the movement.

The resolution was:—

That this meeting approves of the Council's decision to send out to every member a questionnaire which shall embody a pledge of fullest support to the policy which the majority of the members decide is necessary to ensure the best possible conditions for all members who may be affected by the Standard Touring Contract.

That meant, said Mr. Lugg, that a number of questions would be drawn up which would be embodied in a ballot paper to be sent to all the members so that they could express their opinions upon a given number of points which are more or less obvious as the lines of action which they might take. It was very necessary that that should happen, and it was hoped that the members would express an opinion as to how they felt on the points raised.

The Council felt at the present juncture that it should be open to receive advice from any and all of the members, because the final lines which they had to take had yet to be decided. They had two months in which to come to a definite decision concerning what they were to do in the crisis.

Obviously, the first duty of the members was to express an honest opinion about what they were prepared to do, and how they wanted the Council to lead them. It was no use the Council giving a lead without the support of the majority of the members.

Another point was the absolute necessity of recruiting every possible member to join the ranks of the A.A.

The Council hoped that everybody would record a vote. Those who did not record a vote on the first return would be given a further opportunity so that they would in the end register a vote upon the various points, or at least an overwhelming majority of the members.

Many members were out of benefit through unemployment and various other reasons, but everyone on the register of the Association should demand a questionnaire and return their replies.

Questions to be Answered.

He was going to suggest one or two questions:—

1. Where are you habitually engaged—in London or the provinces?

It was very necessary that they should know so as to discover just what everybody in the different parts was thinking about the matter.

When the questions had been answered, a further meeting would be called to consider the new position as disclosed.

Other questions he suggested were:—

Did you vote for or against the alterations of the Standard Touring Contract?

Are you in favour of accepting these alterations if the A.T.M. will give—

(a) An undertaking to engage none but A.A. members, and establish with the A.A. a joint employment bureau;

(b) Raise the minimum salary of actors and actresses, as apart from chorus, to £3 10s.;

Are you in favour of federation—

(a) With the V.A.F.;

(b) With the N.A.T.E. and A.M.U.?

Are you in favour of the A.A. declaring a closed shop, after which date no member will work with a non-member?

Concluding, Mr. Lugg asked members to express themselves freely—an invitation which was fully accepted, many members speaking on more than one occasion.

Mr. Archibald Maclean seconded the resolution, which was then open for discussion.

Mr. Somers Bellamy wanted to know if they were to deal with managers or big syndicates with plenty of money, the principals of which hardly knew the difference between the fly roll and the "prompt corner." (Laughter.)

The Chairman said that so far as the A.T.M. was concerned most of them had been actors, and some of them were still actors, and most of them knew the "prompt corner" fairly well. (Laughter.) If it were a case of dealing with the Valentine Contract it might be different.

Mr. Stanley suggested that members should be asked whether they were prepared to turn down any contract except the Standard, and Mr. Fisher White said he thought that was a very apt suggestion.

Mr. Tom Conlon suggested that a history of the Standard Contract should be added to the questionnaire. He maintained that a definite guarantee had been given that the Contract was to be a minimum. Now the managers wanted to take something away, and that was a breach of faith.

Not a Breach of Faith.

The Chairman thought it could hardly be called a breach of faith, because the contract was liable to three months' notice on either side, and the managers had simply exercised their option after suggesting alterations which they said were compelled by economic conditions.

Mr. Conlon said the breach of faith came with the words "minimum standard contract." They wanted to reduce the standard.

Mr. Fisher White said it was a minimum contract in the sense that no actor or actress was to be engaged under worse conditions. But that did not prevent them from engaging actors under better conditions.

Mr. Conlon still adhered to his contention and said that no decent body of business men would dare to put before their workers such a villainous contract as had been put forward. (Applause.)

The Chairman said he was not defending the new contract, but he thought it was unjust to say there had been a breach of faith.

Mr. Forbes remarked that the pledge, if any, had been given by the executive of the A.A., and it was fully expected that they would go out for something better.

With regard to the questionnaire he suggested that they should ask:—

Are you in favour of meeting the present demand of the managers by sending them on demands for a real charter in the way of a contract stipulating for a living minimum wage—not a miserable existence—payment for rehearsals, a proper minimum duration of tour with no weeks out, unless paid for, and payment for all matinées.

If a manager could not make his business pay in an ordinary six-day week, then he ought not to run the business. (Applause.)

All matinées should be paid for, for the manager charged full prices for his seats, and pocketed all the money, while the artist worked for nothing.

The only way to win a fight was to be prepared for the first battle. There are two months for real, solid constructive work, and they should be able to map out a plan of campaign, which, properly handled, would give them the victory.

Mr. Forbes further suggested that they should send out a pamphlet which should give the members much fuller details of the aims and objects of the Association.

Other trades unions had a defined policy fixing hours and so on, and if they could turn out a scheme, surely the Association could.

Then there must be more publicity, even even if it meant buying space in the daily papers.

The pamphlets should contain a list of managers, if any, who were pledged to engage A. A. members only; a list of actor-managers who were pledged to work A.A. members only; a list of other members who were in any way sympathetic towards the aims they had in view.

Then there should be a list of members and those who had dropped out, so as to enable them to tackle the backsliders.

A.A. Companies.

Turning to ways of being prepared, Mr. Forbes referred to the possibility of running A.A. Companies, even if they had to engage halls instead of theatres. It was no use saying they were not up against the managers; they were.

Then as they had no direct contact with the resident managers they should amalgamate with those who had—the other workers in the theatre. (Applause.)

Mr. Lanfrere suggested that the final question should be:—

Having voted, thought freely and seriously upon the above questions, are you prepared to stand by your opinions as an honourable and loyal member of the Association and obey any action which the Council feels called upon to take? (Applause.)

Mr. Maclean urged that a special questionnaire should be sent to London members asking them whether they were prepared to help the provincial artists if necessary, and to what extent, and in what manner. (Applause.)

The chairman said that all members would receive the questionnaire, and he thought the London members would be quite concerned about it, for if this contract was abrogated, the Valentine contract might next be called in question.

Mr. Lewarns wanted to know, in the event of a strike, whether amalgamation would be sought with the other theatrical workers. If that were done the provincial members would have more confidence.

Mr. Lugg pointed out that federation was one of the proposed questions; but it would have to receive a two-thirds majority of the members before they could do anything towards it.

Mr. Stanley suggested that if no reply were received to the questions, they should be treated as a negative vote.

The secretary pointed out that that would be very dangerous judged by other ballots. If they announced that it would mean an affirmative vote, they would be more likely to draw replies. But, he reiterated, that efforts would be made to induce all to vote, and if the first paper was ignored another would be sent. The expense would not matter if it resulted in their getting a definite opinion.

Facts Wanted.

Mr. Owen thought that in the pamphlet suggested by Mr. Forbes certain of the information should be given relating to the state of the membership. It was no use even hinting at a strike without letting the members know that there was a reasonable majority who would stand together. It might be a very unpleasant revelation to let all the members know the true conditions, but if they were going to make a fight they must assure themselves that they were in a position to do so.

The Chairman agreed, and said he thought the suggestion a good one.

Replying to another question the Chairman said that the result of the answers would be published.

The Chairman said he thought many did not realise the difficulties in regard to membership, or the position numerically or financially at the present time. The Council felt very acutely that they had not the support of the profession. The bulk of the profession was not with them, and it was absurd to talk of strikes and things like that. So long as the managers could get twice the number of actors they wanted from outside the Association, how could they talk about holding a pistol at their heads?

A Member: If we federate we shall get the others in.

The Chairman: I wish that was true.

The Member: It is a cert.

Mr. Conlon thought the policy of sectional strikes, such as in an industrial area, was quite feasible. They could appeal to the trades union public in the district. Whatever the touring managers might say, the resident manager woulud not like it happening, and it would get known in other districts, with the result that further strikes might not be necessary.

Mr. Lugg here interposed again. If a cause is just and you believe in the justice of your cause, he said, there's no such word as failure. (Applause.) No matter how weak you are, if you are honestly believing in the justice of your cause you can win it.

The reason that there was apathy in the profession, he declared, and the reason they did not get real leadership, was because they were not shouting openly and always that their cause was just.

He hoped sincerely that it never would come to an open struggle with the managers, but if any body of managers asked them to accept what was an injustice, then it was time they stood up and said: "Beyond this you shall not go." (Applause.)

A Just Cause.

Defeat was an impossibility to any body of persons who were determined that they should not be defeated. If they had a cause worth fighting for, and were going to fight, they would win their case.

Don't at the outset of a difficult time, said Mr. Lugg, get it into your minds that whatever you do you must lose. If you do you have lost already. (Applause.) Keep calm and collected, and work out by detail and carefully just what you can do and then do it with all your might. (Applause.) We are weak numerically and financially, but we have a very fine and just cause behind us. (Applause.)

He was going to do all he could now and all times to bring about a friendly settlement with the managers, and if he could see the profession benefit by a momentary surrender to the managers, he should advocate it.

But don't ever approach a problem with any idea that it is a losing cause, he said. No cause could be more just than theirs. They were seeking for a decent standard of life, which had hitherto been refused to them.

It was not entirely the fault of the touring managers. There was the resident manager. (Hear, hear.) If resident managers conducted their theatres properly they would not be faced with these terrible slumps.

Their Association was built up on a wave of enthusiasm when they determined to make it a trade union. It had gradually dwindled away, but until actors and actresses did stand up for their rights they would have no rights, for people would not recognise their rights for them. But be sure of the justice of their cause, and if they thought the cause was worth fighting for, then fight with all their might.

Don't go into a fight lightly, said Mr. Lugg. The man who invites a fight is inviting defeat. Let us exhaust every means of getting justice amicably. There is always a chance that negotiations may be reopened, but if you people of the touring fraternity, whose standard of life is in jeopardy, if you will only think out carefully what you are entitled to, and what you are prepared to do to get that, you need not trouble about defeat. Defeat does not exist until you are defeated. (Applause.) Don't talk about federation apart from self-help. Federation would not help you unless you are prepared to help yourselves to the fullest extent. (Applause.)

Are They Trade Unionists?

Mr. Owen, referring to the decline of membership, said that about 75 per cent. of the profession were opposed to trades unionism, and unless some more really tangible benefits were given they would not come in. Many said they were asked to pay nearly £2 a year for which they got nothing except the possibility of being called out on strike. (Oh, oh.) It might be a foolish opinion, but it was held. If they could give things which would keep the members in, then they might in course of time really convert them to trades unionism.

Mr. Conlon said another thing was that the Council had never tackled the big man, it was always the little manager who did not matter.

Mr. Lugg declared that the Association had always been prepared to tackle the big man, but the fact was that the members would never let them do it. But they had done it, and there were those present that night who knew it.

Reference had been made to the Butt case, but all the members signed what they were asked to do, and refused to do what the Council asked them to. They had never failed to tackle a manager when they had been given an opportunity, and they had always succeeded when given adequate support." (Applause.)

What Members Owe.

After Mr. Chris Walker had spoken, the Chairman pointed out that the Association was owed £12,000 by the members. This was a very bad time for trades unionism all round—every union was suffering.

As to publicity, they were hampered by the expense which advertising would mean.

Mr. Somers Bellamy suggested that they should organise a show in aid of their funds as they so frequently did for the benefit of other people, but Mr. Lugg urged that they should support themselves as they ought to.

The discussion, on rather general lines, continued until a late hour, and was wound up by Miss Lucy Sibley, who reminded the members of the terms of the resolution, and urged them to give the Council the fullest information of their desires and the measure of their support.

The resolution was then put and carried unanimously.

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HINDU DANCING.

By Victoria Drummond (Radha Rani).

The history, technique, and meaning of Hindu dancing differs so much from the Western idea of rhythmic motion that a brief description of them might interest the readers of "The Era."

The ancient Greeks, from whom we derive nearly all our arts, looked upon dancing as a mere physical form of worship, a graceful series of motions more or less spontaneous and without any special meaning.

To the ancient Hindus, on the contrary, dancing was a fine art, as far removed from any sense of physical exertion as their philosophics are removed from the Pantheism of Greece. It is not an isolated art as it is with us. We have singers, dancers, and actors, revolving for the most part in independent spheres of activity, but the Hindu dancer must be an actor, and the actor a dancer, for dancing and acting are one—Natya. He is also, in most cases, a singer also, for singing is generally combined with the music of the dance. Therefore, in order to give any idea of Hindu dancing, it is necessary to consider the art of words and gesture, because the form of dancing known as Nrittya—rhythmic motion without meaning—is not popular, and seldom used. The story or meaning of the dance, if not told in song, is given by gesture—an art of which we in the West know little. Yet this art may be called the pivot on which Hindu dancing revolves.

For Hindu gesture is something more than miming, or imitation. It is a language with a vocabulary as complete as words. Nor is it expressed by the hands alone. The entire body is, as it were, an instrument for the display of thoughts and emotions. The movements of the eyes, head, arms, feet, and curves of the body, all act and interact in a wonderful series of word pictures. For example—the fingers of both hands interlocked denote a forest; wrists crossed, fingers and thumbs locked, mean the sign of a fish; the left hand, horizontal with spreading fingers, the little one resting on the upraised little finger of the right is the gesture of Krishna upholding Mt. Govardaha as an umbrella over the milkmaids. The eyes also play an important part in this gesture language. Many swift glances are the turning of many desires. From side to side they signify looking at matters from many points of view. Looking out of the corner of the eye means aiming an arrow, &c. In the ancient and stricter forms of dancing it was considered vulgar and inauspicious to begin the dance without prayer—an attitude of mind that at once bestows composure on the performer.

Though degenerate, like many other arts in India to-day, dancing—especially the Nautch—is the only survival of ancient art. In it are symbolised the snake, the elephant, and the peacock. The songs of the dance have a spiritual meaning clothed in terms of wine and love, after the manner of the Persian poets. Many centuries ago the Hindu learned that in order to interpret life it was necessary to understand something of life—not the modes and customs of our existence—but that real life which is unseen and yet common to all. The moment this realisation came to him the Hindu artist lost sight of himself as a personality. He became a part of a harmonius universe, where animals, men and gods were seen as aspects of one eternal Being—a point of view that necessarily must inform all his technique with what we call inspiration.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERYSTWYTH.

ROYAL PIER PAVILION. — M., Mr. Rushton.—The Octaves are the attraction nightly.

THE CASTLE PAVILION. — M., Mr. Charles Orme.—Ellison's Entertainers.

THE COLISEUM. — M., Mr. Jenkin Humphreys.—Miss Henrietta Schrier and Co. in "Under Two Flags" and "The Bells," and a comedietta, entitled "Speechless."

QUARRYETTE PAVILION.—M., Mr. Charles Glenrose.—Montague de Lara presents The Rustics.

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green.—"Passion Fruit" and Jane Novak, in "The Other Woman," are the attractions here.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—This popular theatre re-opened on Monday with an exceptionally strong holiday programme. Dave Davis and company presents "The Swanee Minstrels"; Steel and Ross appear in their comedy sketch, "The Star Tip"; Arthur James, in a clever novelty act; Lucy Brennan, the Lancashire comedienne; Albert Vivian Peake presents the musical ensemble, "One Fleeting Hour"; and Hilda Ammo, soprano; Patricia Flannagan, flautist and piccolo soloist; Galatea Thorpe, harpist; Dorothea Desmond, pianist; and Arthur V. Peake, violinist, also contribute.

BEDFORD.

EMPIRE.—Gordon Loates presents the vaudeville party, Peaches, including George Talbot, light comedian; Robert George, baritone; Rita Rose, harpist; Gwendolin Doig, violinist; Marjorie Spurway, soprano; Jane Fenn, comedienne; Irene Englesheart, soubrette and dancer; and Gordon Loates, comedian.

BELFAST.

QUEEN'S THEATRE.—G. M., Mr. Joseph Louden.—Variety here is sustained by Mr. Ivor Price, a capital vocalist, in up-to-date songs.

PRINCESS THEATRE.—G. M., Mr. W. J. Anderson.—Mr. Jack Phillips, comedian, is appearing here with marked success.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—Ernie Garner, the popular Staffordshire comedian, supported by a capital variety company, is appearing here. A novel feature in the form of a go-as-you-please competition for amateurs only takes place each evening.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clark; A. M., Mr. H. O. Neill; Mus. D., Mr. J. Whitelock.—Jock McKay, the popular Scotch comedian, is on a welcome return visit; Foy and Fey, the Labour Candidates, are a leading feature; Rosie Lloyd, a vivacious comedienne, is a general favourite; and Sterndale Bennett, Kennedy and Coppin, Nina and Nora, Claude Gardiner, and Brown's Royal Bioscope complete an attractive company.

BLACKBURN.

PRINCE'S THEATRE.—P., Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H. Archibald.—Mr. Maurice Bertram's comedy revue, "No Limit," is the attraction, with Miss Lena Lloyd and Mr. Jimmy Wood in principal parts.

PALACE THEATRE.—P., Macnaghten Vaudeville Circuit, Ltd.; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—Capital varieties are provided by Renee and Godfrey, The Four Richards, George Hyam, Jeavon and Gena, Henry J. Hearty, The Balladmongers, Griff, and Rich Taylor.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—This week Fred Karno offers Fred Kitchen in "1922." The company includes Marie Blanche, Alec Regan, Gladys Horridge, Harry Treeham, Elsie Carlisle, &c.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Wylie Tate's "Peep Show" is again the attraction. The chief members of the company are Mona Vivian, Jean Allistone, Mark Lupino, &c.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—The variety programme this week includes Noni and Horace, Sandy Powell, George Jackley, The Gladiators, &c.

BOLTON.

GRAND. — P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—T. Elder Hearn in "The Romance of a Studio" and "The Lazy Juggler"; Geo. Best, comedian and dancer; Marie Brett and a top hat; Howe and Hogarth, singing comedians and patterers; Frederick Culpitt, the magical comedian; Sam Hilton, acrobatic dancing comedian.

BOOTLE.

METROPOLE.—P., The Bootle Metropole Syndicate.—Ailington Charsley Grand Opera Company, opening on Monday with "Il Trovatore."

BRADFORD.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Payne's Productions present "Wedding Bell(e)s."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Manny and Roberts, "the Messenger Boys from Broadway"; Billy Wells and the Eclair Twins, in mirth, modes, and melody; Haydn Wood and Dorothy Court, famous violin virtuoso and prima-donna; George Lee, comedian; the Belgian Anserouls, in double and treble somersaults; Rich Hayes, the lazy juggling clown; Florence Yayman, in impressions.

BRIDLINGTON.

SPA OPERA HOUSE.—M. for the Corporation, Mr. Harry J. Bilsborough.—Cecil Barker and Rupert Leslie's company. Monday, Tuesday, and Wednesday, the four-act comedy, "The Great Adventure"; Thursday, Friday, and Saturday, Monckton Hoffe's comedy, "The Little Damozel."

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—Ruby Norton, Fred Barnes, Ernest Hastings, Clarke and Ritchie, Le Voie and Moran, Bel-Air Trio, Oswald Bemand, and Derra de Moroda.

THEATRE ROYAL.—M., Mr. Lawson Lambert. Mus. D., Mr. Sommerlad.—Grand Guignol plays.

GRAND THEATRE.—P., Mr. Andrew Melville; G. M., Mr. Leedham Bantock; A. M., Mr. Alfred Nightingale; Mus. D., Mr. Stanley Vivian.—"The Octoroon."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"Eliza Comes to Stay."

PALACE PIER THEATRE. — G. M., Mr. J. W. Cordiner; Mus. D., Mr. F. W. Pickard.—"Three Wise Fools."

BRISTOL.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor-Stevenson.—A very interesting drama, "Confessions of a Wife," by a strong company, is staged here, and drawing large houses.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. J. W. Hart; Mus. D., Mr. Howard W. Galpin.—Creating a great success here this week is Bert Coote, comedian, in all his latest successes; May Henderson, the "dusky comedy queen"; Denis O'Neil and Pat Thayer, in their latest song successes; Gilbert and French, in their dancing and juggling act; the Four Lafittes, in their versatile novelty; Henry D. Adams, juggler; and Mary Ann Clarke, vocalist, complete an entertaining programme.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—"The Chocolate Soldier," the popular comic opera, is presented here this week.

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. J. Johnson.—The Denville Stock Company present "The Prince and the Beggar Maid."

BUXTON.

HIPPODROME.—L., The Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—A pleasing variety turn of singing, &c., and pictures.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—The English Ballet Co., in repertoire of dances and ballets, under the direction of Mr. Alfred Haines.

CANNOCK.

HIPPODROME.—Sole P., Mr. B. Kennedy; R. M., Mr. Percy Victor; S. M., Mr. E. Wilkes; Mus. D., Mr. A. Thompson.—Alexander Humphrey's revue, "My Own Girl," is here.

CHATHAM.

THEATRE ROYAL.—P., Messrs. C. L. and A. H. Barnard; M., Mr. Lionel Barnard.—N. Carter Slaughter is appearing here in the rôle of D'Artagnan, in the romantic play, "The Three Musketeers," twice nightly. On Thursday evening a special photographic souvenir is to be presented to each lady of the audience.

BARNARD'S.—P., Messrs. L. & A. H. Barnard; M., Mr. A. D. Chard.—Jack Cromo is presenting the musical extravaganza, "Go As You Please."

EMPIRE.—P., Chatham Empire of Varieties, Ltd.; M., Mr. George Piercy; Mus. D., Mr. John H. Russell. — The Elliott-Savonas are topping this week's bill with their musical scena, "The Garden of Harmony." Other turns are the grotesque Jovers, in an eccentric comedy act; Marriott Edgar and Horace Percival, in "Learning a Trade"; Marie Claire, comedienne; Sidney Edwards, the card master; W. P. Wentley, the white Highlander; Eddie and Irene Cute, in a series of novel dances; and pictures.

CHESTER.

ROYALTY THEATRE.—R. M., Mr. H. Norcott.—The new musical comedy revue, "The Buccaneer."

ASSEMBLY ROOMS.—M., Mr. G. Park.—Reginald Selleck presents "Folly" Concert Party.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes, Ltd.; M., Mr. H. W. Cherry.—Albert Sember's Repertoire Company in "A Broken Butterfly."

COVENTRY.

OPERA HOUSE.—L., Mrs. H. G. Dudley Bennett; M., Mr. I. A. Spencer.—Messrs. Arthur Bradford and Charles Regan are presenting their revue "How Do You Do?" the clast including Miss Edna Payne.

HIPPODROME.—P., Coventry Hippodrome Co., Ltd.; M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright; Mus. D., Mr. H. Parker.—Messrs. Ray Bros.' burlesque, "The Fun Shop," is the attraction here, with Fred Miller as the chief comedian.

DERBY.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent.—Messrs. Ugar and Leopold present the revue, "Crackers."

PAVILION.—P., Strollers Entertainment Syndicate, Ltd.; M. D., Mr. C. Watkin Knight.—The Highland costume concert party, Scottish Clans, appear here this week.

PALAIS DE DANSE.—G. M., Mr. Wm. B. Travers.—There will be a wind-up to the summer season this week, two carnival and competition nights being billed, with special attractions on each occasion.

DEVONPORT.

HIPPODROME. — G. M., Mr. Fredk. Pitt.—Fred Ginnett's Circus; the Jenkins Family; Sheba; Delai; and the comedy sketch, "Rejected Remounts."

DONCASTER.

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—W. Ainsley presents "Eastern Love" revue. Cast includes Sam Rayne, Alpha Comedy Four, Phil Adell, the versatile American.

ARCADIA.—P., Arcadia (Doncaster), Ltd.; M. D., Mr. Harry Russell; R. M., Mr. F. G. Ingleby.—Victor Hocking presents "Modesty," featuring Victor Hocking, etc.; Bonelli, Italian musician, and concert party.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. Harry Tindell; M. C., Mr. W. Medhurst.—P. T. Selbit's "Sawing Through a Woman, supported by the following:—Pariso and Partner, Dolly Varden, Jack Clyaton, Lynn and Lynda, the Cadwalls, and John Warren.

KING'S HALL (pictures).—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—The Gregorian Singers, in vocal harmony.

DOUGLAS, I.O.M.

GAIETY THEATRE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. F. Barwell.—This week Messrs. Wylie and Tate present their musical fantasy "The Virgin Queen," featuring Mr. George Graves and an excellent company.

PALACE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Arthur Bullain.— The vaudeville artists here this week are Mr. G. S. Melvin, the popular comedian; Ralph and Leo, musical acrobatic clowns; Holloway and Austin, vaudevillers; Pearl and Lena Mitchell, violinist and singing pianist, and Joyce Lyn, soubrette.

DERBY CASTLE.—P., Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. George Gray.—At the top of the bill Miss Florrie Forde and Mr. Arthur Ferriss, character actor; Billie and Billy Burns, mirth, melody, and dancing; Le Dair, comedy conjuror; D. Lonra, the wandering minstrel; Charles Mildare, whistler and mimic, also Russell Carr, the military ventriloquist.

VILLA MARINA.—P., Douglas Corporation; G. M., Mr. Noah Moore.—The special variety turn at Villa Marina this week will be the Hanlon Bros. and company in the pantomime absurdity, "The Station Hotel."

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and Licensee, Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—A capital holiday programme here comprises Eric Randolph, the popular gramophone tenor, assisted by Margot Joyce, in a new scena, "The Singing Vagabond"; the Pall Malls, in their artistic comedy absurdities; Freddy Regent, supported by Kathleen Taynton, in a novel act, introducing character female impressions; Melt and Bray, the popular comedians; Eleanor Kendall, soprano; Arthur Jacobson, the singing and dancing violinist; and the Pathé Pictorial.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—The Kinnaird Orchestra, under Mr. Loseby's direction, present a specially attractive programme this week; Mr. C. W. Saxby gives selections on the orchestral organ, and a big picture programme makes up an attractive entertainment.

LA SCALA.—Resident D. and M., Mr. A. G. Brown.—"Love Maggie" is the leading attraction here. A delightful programme by the Scala orchestra, under the direction of Mr. F. Routledge Bell, is highly appreciated.

HER MAJESTY'S.—Resident D. and M., Mr. A. G. Brown.—"Sex" is the leading feature here this week.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—Mr. Lionel Butt's Company in "Bull-Dog Drummond."

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—Mr. Robert Courtneidge's Company, including Miss Iris Hoey, in "Clothes and the Woman," and "The Loan of a Lover."

ROYAL HIPPODROME.—M. D., Mr. Sydney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—The Sydney Syndicate's Company in "There You Are, Then."

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—The Dansant daily to "Jenkie's" Band; "The Follies," under the direction of Mr. Dan Everard; and the Park Cinema. On Thursday evening Mr. G. P. Huntley and company, including Mr. Frank Hector and Miss Eva Kelly, in "Wallpapers"; Mr. Warwick Price, entertainer; and a contingent of The Russian Ballet.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—After an interval of some years, Mrs. Patrick Campbell made her reappearance in Edinburgh on Monday evening in the character of Hedda Gabbler in Ibsen's play of that name. Mrs. Campbell's ripe experience of her art enabled her to deal with the varying phases of the part with a firm grasp, and her success was a notable one. The company, which included Miss Evelyn Bartheyl as Miss Tesman, Mr. Andrew Leigh as George Tesman, and Mr. William Armstrong as Eilart Lovborg, were well chosen, and acted with spirit.

THEATRE ROYAL.—P., Messrs. Howard Wyndham, Ltd.; Mus. D., Mr. John P. Ross.—In the brilliant musical comedy, "Behind the Scenes," Mr. Montague Biggs, the principal comedian, is humorous with a style of his own. Supporting him are Victor Bardsley and Phyllis Leslie, and the principal dancer, Miss Dorothy Laurie, is graceful and charming.

KING'S THEATRE.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Willcox.—The Scottish season is still in full swing here, and Scott's "Guy Mannering" was well received by a crowded house. As Dandie Dimmont, Mr. W. Millard Shevlin made an instantaneous hit. Mrs. John Clyde was admirable as Meg Merrilees, Mr. J. D. Russell made a great success in the part of Dominie Sampson, and Miss Raymonde Amy was effective and charming as Julia Mannering.

EDINBURGH EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Founteime; Mus. D., Mr. Felix Burns.—Mr. Wal Langtry, the popular comedian, this week scores with his quaint character studies. Basil Lynn and William Howland are merry comedians. Miss Nellie Wigley sings with charm. The Femina Quartette present a brilliant musical scene; and Barrett and Knowles, Les Brisson, and the Eddy Duo entertainers finish a fine programme.

GAINSBOROUGH.

KING'S THEATRE. — L., Mr. A. W. Hyde; R. M., Mr. J. T. Pawsey; Mus. D., Mr. J. Landing.—Messrs. Douglas and Vaughan's company are here this week in "Little Biddy O'Farrell" and "My Sweetheart."

GLOUCESTER.

HIPPODROME. — P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Mr. Henry Lee's Company in the Scotch revue, "Hooch Aye!" are here. It is noticeable for the performance of Jim Jessiman, the Scotch comedian. Scott and Earle are also prominent, and the Alhambra Girls are featured.

GREAT YARMOUTH.

THEATRE ROYAL.—L., Mr. Walter Nightingale; G. M., Hr. Cecil H. Collison; M. D., Mr. A. S. Wilson. — Albert Douglass presents "The Jeffersons" and "The Partners."

ROYAL AQUARIUM. — L., Mr. Walter Nightingale; G. M., Mr. Cecil H. Collinson; M. D., Mr. Thos. Mills.—Cicely Courtneidge, vaudeville star, assisted by Peter Haddon; Bernard, and a pack of cards; Betty and Vivien Heywood, instrumentalists; Billy Rowland, comedian; Yvonne Mehro and Leslie Greville, speciality dancers; Molly O'Moore, vocalist; Vivian Foster, "The Vicar of Mirth."

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—The General Plays production, "The Night Cap," is appearing here, playing twice nightly. A strong cast includes H. A. Surrey, Noel Dainton, and Madge Vincent.

GRAND THEATRE.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—The musical burlesque, "Don't Worry," is being presented here by Harry Korris's company. Theatre (Halifax), Ltd.; M., Mr. W.

PALACE THEATRE. — P., Palace Stephenson; Mus. D., Mr. W. Davidson.—"If," a musical comedy burlesque, in which Nor Kiddie and Sarah Williams appear in leading rôles, is the attraction.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowlands; R. M., Mr. C. E. Scutt.—D'Oyly Carte Opera Company present Gilbert and Sullivan comic operas.

HANLEY.

GRAND.—M., Mr. Albert Bulmer; Mus. D., Mr. I. H. Cartmell.—Star positions are held by Harry Herbert, a really funny comedian; the Golda Penville Quartette, in a charming musical scena. Also appearing are the Martinez Troupe of sensational hand and head equilibrists; Wolfard in "Fun In a Hat Shop"; Pat and Joan, styled the effervescent dancers; Hayden and Nevard, in a vocal and musical episode "Now and Then," and Dick Henderson, Yorkshire comedian.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Charles Seymour's Company presents "The Broken Melody."

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. T. Staines; M. D., Mr. W. Sturman.—Leonard Lawrence, Dorothy West-Symes, and No. 1 company are here in "Moths," "A Bunch of Violets," "David Garrick, &c.

LEEDS.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. William Bayfield; Mus. D., Mr. Thomas Coomer.—Ventom Swift and Randolph Sutton present an entertaining revue, "High Heels and Stockings," in which the latter plays the principal character, ably assisted by a good company, including Frank Leigh, a droll comedian, and The Famous June Sisters, in novelty dances.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—That popular artist, Marie Dainton, heads the bill here, being well received. Jen Latona scores well in new songs at the piano. Malcolm Neil possesses a fine bass voice, whilst other excellent turns are provided by Ristori and Partner, impersonator and dancing violinist; The Three Laurels, in a new act; Nelson and Nelson, the elongated pair; and Dan Whitley, in new songs.

HIPPODROME.—P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. W. Bradsell.—Those popular comedians, Walter Passmore and Fred Wright, present and appear in "Tit-Bits," which is a most entertaining show, presented by a capable company of artists, including Jean Andrews, Joe Redfern, Hilda Simpson, Laura Hayward, and Doris Passmore.

QUEEN'S.—M. D., Mr. Gilbert Payne; R. M., Mr. G. W. Ridler.—Payne's Productions, Ltd., present The C. Vernon Proctor Repertoire Co., in a double bill, "Childless Wives" and "The Right to Motherhood."

VARIETIES.—M. D., Mr. R. Woodthorpe Stead; R. M., Mr. Sam Jones.—Clarke, Drake, and Clarke, comedians and dancers, top the bill here, and are supported by Jack Shields in burlesque studies; Romani, violinist; Bert Lytton, light comedian; Lahanna Ladies, in frolics of a pierrot; Lily Dunville, comedienne; and The Two Questas, vocalists.

LEICESTER.

THEATRE ROYAL.—Sole L. & M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—The attraction here is one of Mrs. Kimberley's companies, in "Women of the Night Club," excellently played by a good all-round company. For Friday evening another of Mrs. Kimberley's plays, entitled "Ruined Lives," is billed.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—A delightful circus, presented under the direction of Joe Peterman, is a novel form of entertainment here this week.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—"W. B. W." Productions present a comedy revue, "Talk to Yourself," which is proving successful. Amongst a strong cast are Jack Bastow (capital comedian), Maisie Lynne (comedienne), Clinton Carew (vocalist), Lucy Arthur, Alice Ventnor, Frank Vant, Buck Freeman, Gwen Williams' Three Pinks, and Peggy Mercer's Dancers.

LONGTON.

EMPIRE THEATRE.—M. D., Mr. Wm. Hall; D. and M., Mr. Norman Edwardes.—Star pictures: "The Three Musketeers" and "Torrents."

REGENT THEATRE.—L., Mr. J. Bramson; M., Mr. S. Sharples.—Mr. Ernest Abbott's company enter on the third week of their engagement, and are established favourites. They present "The Sins of the Rich."

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—Mrs Harry Lyndon's company appear in Mrs. Kimberley's Western play, "Kid of Arizona." Specialities are interpolated by Arizona Kid, Dora Marriot, Edie Macklin, and the Three Colorados.

LUTON.

GRAND. — P., Mr. E. Graham-Falcon; R. M., Mr. Walter O'Sullivan.—Charles Grantley submits songs, stories, and bits of burlesque; Maisie O'Connor, comedienne; Reg. Wakefield and Olga Batty, in coon scena and speciality dances; Denby and Dent, burlesque comedians; Mark Brewer and Soprano; Brothers Curran, comedians and boxers; Cora Duncan and Albert Brasque, in their comedy-dramalet, "The Monkey's Moon."

MAIDSTONE.

PALACE.—L., Messrs. F. E. Chabôt and R. P. Green; G. M., Mr. F. E. Chabôt; A. M., Mrs. P. D. Elbourne.—The attraction here is Perci Leonard's musical burlesque, "The Redheads," including A. G. Spry, comedian, and a first London company.

MIDDLESBROUGH.

EMPIRE.—P., Palace of Varieties (Middlesbro'), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton.—A great attraction is being presented here this week in Mr. George Shurley's unique cabaret entertainment "The Futurists." A strong cast includes Jack Gallagher, the amusing comedian; Phillip Becker, the delightful tenor; Sheila May, in some clever soubrette items; and the Shurley Girls, in some excellent dancing.

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. L. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—Harry Russell and Ethel Durbin provide some wonderful dancing here, and together with fine films make up an excellent programme.

MORECAMBE.

ROYALTY THEATRE.—Sec. & M., Mr. F. Morphet.—W. Payne Seddon presents "The Faithful Heart" (three nights) and "Eliza Comes to Stay" (three nights).

TOWER.—G. M., Mr. H. R. V. Addenbrooke.—Victoria Carmen and her Shadow Pierce and Roslyn; Fred Hutchings; Hal and Turn and Petite Yvonne; Barnes Brothers and Watson; Harvey Brinton and the Four Christies.

WINTER GARDENS.—P., Messrs. W. H. Broadhead & Son; G. M., Mr. Harry Levante.—Haig Bros. and Ryan; Audrey Knight; Brock's Cyclists; Eight Orchards; Victoria and Ramoo; Alf. Thomas; and Jack Byrne.

NEATH.

GNOLL HALL.—P., Gnoll Hall Picture Variety Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—Stanford and Allen, the popular comedians, in "The Bookseller," and Betty Bruce, character comedienne, and pictures.

NORTH SHIELDS.

THEATRE ROYAL.—P., Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—McGregor and Hood, comedians; Vesta Rollins, vocalist; Muriel de Leslie, male impersonator; Bob Cromwell, comedian; Will Leslie, comedy magician; the Eight Sunny Brooks, singers and dancers; La Cae Cilia, in musical and thought transference.

PENTRE.

GRAND.—P., Mr. W. E. Willis; R. M., Mr. T. Norman Akeroyd.—An attractive bill-of-fare includes The Three Dandies, singers and dancers; Ted Doyle, comedian; Greeta Roberts, comedienne; Ford and Webb, in a musical act; Matt Coleman, chorus comedian; F. E. Popham, in humorous and dramatic monologues; Gwennie Atkins, chic comedienne; Carmino, Italian accordionist, and George Williams, comedian.

WORKMEN'S HALL.—M., Mr. C. Howells.—In addition to some capital pictures, Cellsus, the White Wizard, assisted by Miss Egypt Nirvana, also appears.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—"The Limpet," new wplay by Vernon Wodehouse and Victor MacClure.

REPERTORY THEATRE.—L., Messrs. King & Parry.—"You Never Can Tell," by Bernard Shaw.

GRAND THEATRE.—P., Messrs. King & Parry.—Musical comedy, "Kitty from Kensington," is presented by Messrs. Davenport and Norton's No. 1 Co., which includes Mr. Sam Lockridge, from the Carl Rosa Opera Co.

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Gertie Gitana, in old and new successes; the Henry J. Corner musical ensemble: "Symphonia"; Rose Cambray, in her latest successes; the Five Bombays; the Daros, equilibrists; Scot Gibson, kilted komic; and Harry O'Nung, comedy juggler.

READING.

ROYAL COUNTY THEATRE.—Re-opens with Mr. Oswald Cray's dope play, "The Plaything of an Hour."

PALACE. — Re-opens with Dick Ray's 1922 edition of "Kick Off."

ARCADIA (Thames Side Promenade).—The Melody Mixers.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. Moorhouse; R. M., Mr. Geo. Brelsford.—Harry Firth presents a merry musical burlesque, "Oh! Dolly!" including specialities by Reg. Heaton, George Hurst, Billy Russell, Flora Fulthorpe, 8 Dolly Girls and Ida Conroy, also special attraction, Nellie Maguire, The Martinis.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—This week Messrs. Lionel Bute's company present "The Sign on the Door."

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—James Edison, the singing juggler; Belle Isobel, in song studies; Edgar Dickson, the singing miracle; Butler and Barnes, in burlesque comedy; Henry Fisher, the tricky trombone; and the Skating Nelsons.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont.—After being closed for some weeks the theatre re-opened on Monday, for the autumn season, when Sir James Barrie's romantic play, "Quality Street," was presented by Mr. Charles Macdona's company, which includes Mr. Oliver Johnston, Miss Alice Bowes, and Miss Nellie Hodson.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. W. Collins; Mus. D., Mr. John C. Fowler.—Heading this week's programme is Will Evans, in his latest farcical absurdity, "Letting Off the Fireworks," supported by a good company, which includes Miss Nora Emerald. Other good turns are given by William and Joe Mandel, in "an unusual occurrence." Ben Beyer, in a "cycle of mirth"; Zetta Mor, in a pleasing vocal scena; Penrose and Whitlock, those "two old sports," in their latest successes; the Robertys, in novel and sensational act; and Elsie Bowers, described as "the girl of the hour."

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. L. P. Wright; Mus. D., Mr. William Bingley.—A diversified bill is presented by Hope Charteris and Eve Dickson, musical comedy entertainers; Fern, Biglow, and King in "A Quiet Evening"; Louis Douglas and Sonny Jones, black-faced comedians; Billy Bennett, burlesque humorist; Arthur Hill and Marie Qlinnell, original entertainers; Bernhart and Young, "fellows of infinite jest"; Daisy Griff, pleasing musical comedienne; and D. M. Gaston, xylophone selections.

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston.—"The Private Secretary," including Mr. Fred Lewis, as Mr. Cattermole.

PALACE.—R. M., Mr. Harry Taylor.—Varieties by Nat. D. Ayer, in selections from his repertoire; Tom Gott, comedian; Kitty Sinclaris and Harry Dalva, whirlwind dancers; Willie Wallie, the comic card; Adams Duo, trick and comedy cyclists; Sam Springson and company, in "The Heart of a Jew."

HIPPODROME.—R. M., Mr. Mark Lorne.—Syd Walker, comedian, in his latest comedian scenas; Elida Morris, American comedienne; Frank and Vesta, champion dancers; Elsie Gregory, eminent pianist and violinist; Eddie Montrose, the crazy clown; Iris and Phyllis, the star juveniles; Kilroy and Childers, comedians.

SOUTHEND.

AMBASSADORS THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Reandean present "A Bill of Divorcement."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Marie Lloyd, queen of comediennes; Scott Sanders, on the Road to Anywhere; Theo. Ward, "Masterpieces of Music"; Harry Bedford, character comedian; The Enders, in remarkable feats of juggling; Nini Martin, versatile impressions; Cornelius and Constance, the Revera Dancers.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—"Old Jig," here this week, is playing to crowded houses.

PALLADIUM.—A. M., Mr. Joseph Bernard Hothersall.—"The League of Notions" is the attraction here. The cast includes Charles Heslop, Tony Williams, Arthur Brandon and Ernest Scovell, and Miss Fay Cole and Miss Lalla Collins.

PAVILION THEATRE.—P., Southport Pier Co.; A. M., Mr. P. Artingstall.—"Sky High," a very successful revue.

ST. HELENS.

THEATRE ROYAL AND OPERA HOUSE.—P., St. Helens Theatre, Ltd.; G. M., Mr. Harry E. Johnson; Mus. D., Mr. Geo. Ireson.—Cullen and Carthy, in "Rip Raps," twice nightly.

SUNDERLAND.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures and vaudeville by Meress, harpist; Scoloba, classical dancer; and Dorothy Storm, vocalist.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. Dd., Mr. E. Field. — The Raynor Repertoire Company are still here, presenting well-known plays in a capable manner, and doing excellent business. This week they are playing "Nell Gwynne," "Moths," "A Bunch of Violets," and "The Walls of Jericho."

EMPIRE.—P., Sunderland Palace Company; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—"Splinters of 1922" revue, by Lew Lake.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures and varieties by the Three Kobes, Japanese entertainers.

SWINDON.

EMPIRE.—P., The Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M. Mr. Alfred Manners, junr.; Mus. D., Mr. Oswald Bentley.—The Six Brothers Luck present "What Next!"

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis.—Les Klicks, in an electrical and mechanical fantasy; Marie Edge, soprano; Tom B. Wheatley, ventriloquist; Romaine and Baker, novelty comedy couple; John Bebb, tenor vocalist; The Willenors, comedy cyclists, and Carryls and Chorister, in musical themes, constitute an entertaining programme here.

WARRINGTON.

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WEDNESDAY, JULY 26, 1922.

IS THE STAGE "CHEAP"?

False Alarm.

A CHILD once asked its parent, "Do you ever tell lies?" and the parent replied, "Don't ask superfluous questions." What the parent meant was that, of course, he never told lies, and this may or may not have been correct. Where the parent erred was in calling the question superfluous, for Truth embraces every question, and never hesitates to answer any single one.

A few days ago, a correspondent wrote to a contemporary, and complained that the stage was becoming too cheap. He pointed out that, nowadays, actors and actresses mingled with their audiences, allowed them to secure intimate glimpses of their personalities, and thereby denuded the box-office. "Familiarity breeds contempt," was the burden of his letter, which concluded with the suggestion that, if the theatrical profession reverts to its former aloofness, managers will reap bigger profits, and their companies bigger salaries.

While perceiving the drift of the contention, we cannot admit that it is sound. It strikes merely at the surface of matters, and does not dig to the root.

There is no doubt that glamour and mystery are big attracting forces, and this applies to every walk of life. The business man who does not reveal the secret of his success is listened to with interest. The playwright who withholds the title of a play until the programme is opened on the first night, whets the appetite and creates an atmosphere of eager anticipation. The boxer gains respect from his adversary when the adversary does not know by what method he has trained.

And even the maid who is wooed by her lover can egg him on by the very action of holding him off!

But glamour, for all its value, has no permanent worth. It can assist particular individuals, or it can help groups of individuals at certain stated times. What it cannot do is to rule the world of fact, for it has no substance in fact, and may be dissolved as easily as it is created.

Actors and actresses, after all, are ordinary human beings, and they can gain no object, and merit no special attention, by living behind glass cases. They are workers, just as their audiences are workers in another sphere, and to assume anything different can advance them neither in their work nor in their private life. We freely side with any critics who censure undue forwardness in members of the profession, but we do not believe in false sham, or perceive its utility.

Familiarity only breeds contempt when the familiarity reveals some inherent weakness or defect. Familiarity with a liar will, for instance, breed contempt, but familiarity with a truthful man can never do so. And it is for this very reason that discriminating folk are not fooled by those who try to keep them at a distance. Man is a social animal, and the man who hides himself away nearly always has something that it is necessary for him to hide. On the other hand, the man who has nothing to hide, who, in the familiar phrase, "can deliver the goods," courts familiarity, and never suffers by doing so.

The Only Danger.

The danger of actors intermingling with the public is not that the public will think less of them and patronise them less. It is that, through this personal contact, real criticism may sometimes be at a discount, and the public's opinion of the actor as a man may be confounded with its opinion of the actor as an artist. The sense of illusion is, in certain cases, weakened by a knowledge of the individual actor's personal thoughts and characteristics. The critical faculty of the man in the stalls will be handicapped when watching his best friend play the part of a cad, and he will similarly find it difficult to be carried away by a heroic performance if the actor playing the hero happens to be a man he hates.

In this sense, it would be better both for the man in the stalls and the actor not to have met. But we consider that to avoid such meetings for the sake of art would constitute a sacrifice which art has no right to expect. The more the world progresses, the more clear it becomes that human barriers must be broken down and human intercourse must be allowed to flow as freely as the brook flows to meet the sea. Art is the servant of life, and, if necessary, must suffer in the cause of life. This is a fact which the correspondent we have referred to seems to have neglected.

AS YOU LIKE IT.

Big Scores.

"Quarantine" has shed its 'teen and turned 50.

* * *

"The Bat," 200. (The Bat may be blind, but the man who produced it had vision.)

* * *

They call it "Decameron's 100 Nights" now!

* * *

Speaking of Drury Lane—

In view of its Crusaders and Warriors, should it not be re-christened "Decameron Knights"?

* * *

And, since everything is being filmed, is it not time to have de-camera-on?

* * *

Acting Axioms.

For the bad actor: More hissed, more speed.

* * *

The forgetful actor: If at first you don't succeed, dry, dry again.

* * *

The veteran equilibrist: It's never too late to bend!

* * *

Justifying Its Title.

With 250 performances to its credit, 'Rockets," true to its name, is going up.

* * *

After "Ambrose Applejohn," we are to have "Jack Straw." Name-part by Charle Strawtree.

* * *

1st novice: "I'm a would-be actor."
2nd ditto: "My manager says I'm wood already!"

* * *

See the Point?

Women have been seen knitting in the stalls. Evidently, they'd got the needle.

* * *

Silence is golden—except to supers.

TOUCHSTONE.

THE HUMANITY OF OLD BILL.

BAIRNSFATHER'S GREAT CONCEPTION OF BRITISH CHARACTER.

By EDMUND GWENN.

(In an Interview.)

Old Bill is one of the greatest characters the world has seen.

And to Captain Bruce Bairnsfather, the nation, aye the British Empire, must be greatly indebted for his conception of Old Bill.

I endeavour to portray Old Bill as a human being, intelligent, honest and with a big heart. Old Bill *is* a human being. Some people look upon him as a comic personality. They must have been looking at his picture outside the Lyceum. That is a wrong conception of him. Old Bill has a heart, and his heart is in every part of the play.

When I read the play before taking the part, I felt there was a great deal of wisdom in Old Bill. I felt there was a strong, broad spirit of humanity underlying his every act, and that his one direct predominant object in life was to strengthen the bonds of friendship between the different parts of the British Empire.

Stands for all that is British.

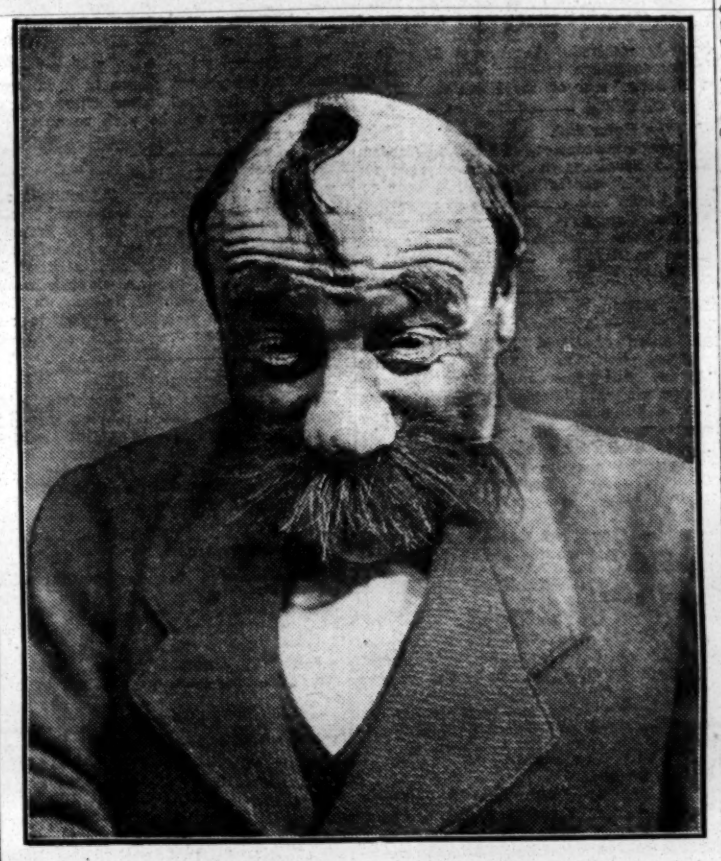
I think there is a broad spirit of optimism about Old Bill which makes me more grateful to the powers that be that I was asked to play his part. Judging from the way the play has been received I am strong feeling for the betterment of those around him.

"Old Bill, M.P." has been played to all sorts and conditions of audiences. He did a preliminary tour of the provinces—in the coal-mining districts of South Wales and Newcastle-on-Tyne, the naval stations at Portsmouth, and to the mercantile marine of Liverpool; and to the hard-thinking men of Lancashire. And what Manchester thought of Old Bill a few weeks ago, London is heartily endorsing to-day.

Part that has made History.

At Manchester—at the Palace—business was phenomenal, and the enthusiasm which Old Bill received gave him great heart when he decided to come to London and open up at the Lyceum. He felt that the verdict of the Lancashire folks was a solid recommendation, and I am glad to see that in London that verdict has not been quashed.

Many people have drawn comparisons between "Old Bill, M.P." and "The Better 'Ole." I never saw "The Better 'Ole." It never came my way when I was serving with the colours. And it is better for me that I did not see it because I have been able to approach the character of Old Bill absolutely without prejudice of what has



[*Photo, Stage Photo Co.*

EDMUND GWENN AS OLD BILL.

brought to the conclusion almost that the old figure of John Bull, with top boots and side whiskers, has passed away, and that Old Bill stands to-day for all that is British.

Humanity is Old Bill's dominant note. He possesses an intense feeling for those around him who are troubled, whose joys have given way to sadness. He always endeavours to lighten the lives of those who surround him, and he refuses to allow his optimism to give way to pessimism. He lives among his fellows without interfering with their work, their happiness—he is not an old busybody, but a good comrade, a good neighbour and to those of his own class a good friend.

It is one of the great pleasures of my life to play Old Bill, and I must pay a tribute to the people who visit the Lyceum day after day for the way in which they have taken to him; for their laughter and appreciation of him, and, in his serious moments for their glorious silence throughout his performance, during which one can almost hear a pin drop on the floor of the theatre, which is of the greatest assistance to me. When the audience is with you, the part you are playing must inevitably be a success.

And when I say that the audience is always with Old Bill I am stating nothing but a fact, because the people realise the absolute humanity of the man, because they appreciate his confidence in human nature—his cheery optimism and humour, and his gone before, without having in my mind an impression of someone else's performance of a part that has made history.

As I have said, the great big, human Old Bill is playing to enormous houses at the Lyceum, and the public have taken to him with no uncertain feelings.

Lyceum's Wonderful Traditions.

The Lyceum is a most wonderful theatre. It has always provided clean, healthy enjoyment for thousands of playgoers, and, incidentally work for hundreds of artists and members of the staff, and I am glad that the Brothers Melville have given us an opportunity of presenting the play. The shade of Irving is always in the wings, and the wonderful traditions of the theatre always confront us.

Let me say in conclusion that I have been delighted by the many letters I have received from all sorts and conditions of people who have seen Old Bill. I am greatly obliged to them. It is impossible for me, with so many shows a week, to answer them all, and I hope they will accept my thanks through the medium of "The Era." These letters illustrate beyond doubt that Old Bill is a human being, full of sympathy for his fellow men, and possessing a keen sense of humour, and a cheery optimism, as I have before said. There can be no gainsaying that Bruce Bairnsfather's great conception is typical of the true British spirit.

PARIS STUDENTS CONSERVATOIRE EXAMINATIONS.

The annual competition of students of the Paris conservatory of drama and music has now terminated, and the results are recorded by the local critics as being most unsatisfactory. Tragedy is particularly poor, and no prize has been awarded by the jury. Comedy shows a better result, but is is in appearance only, and few pupils seem to have demonstrated real stage talent. The few of merit are already playing professionally, and as a noted critic has stated, the competition of the Conservatoire has become a mere formality which the so-called pupils undergo, after having broken the rules of the institution by acting at regular theatres; a public show is likely to open the door of the State classical houses, and moreover an official honour never hurts a professional career. On the other hand the majority of the young comedy people do not properly know how to speak and walk any more than their tragedy companions. Judging from the severe criticisms of the local press the reorganisation of the Paris Conservatoire of declamation and music is urgently needed, and without particular blame being put on M. Henry Rabaud, the director, even the critic of "Le Temps" confesses there is much to be done in restoring the official school to its true function. "There is not the slightest doubt as to the dramatic class," writes M. Antoine, in his weekly report. "The recent end-of-the-year trials (meaning, the annual examination before the breaking-up for the summer) are of an unacceptable mediocrity. All will have to be changed and the job will be enormous the day the Director of Fine Arts (a government official) consents to take notice of public opinion. The results this year provoked stupefaction, and we saw eight pupils of the tragedy classes (those evidently qualified to compete for the honours) come before us who had not the slightest aptitude." I was present at the said examination of the tragedy pupils and looked on astonished, but I prefer to qute the opinion of an influential French critic on this occasion rather than give my personal opinions which might have been thought biassed, by French readers, as being by a foreigner.

R.A.M. CENTENARY.

A REMARKABLE CELEBRATION.

St. Paul's Cathedral, probably, has been the scene of some of the most imposing musical services in the annals of church music, but it would be difficult to imagine anything more imposingly British than the Centenary Thanksgiving Service arranged under the auspices of the Royal Academy of Music. To begin with, the full choir of the cathedral was augmented by the special service and other choirs, and the Chapel Royal choristers, in their quaint uniform, and the organ, together with the London Symphony Orchestra, played the accompaniments. Military band music found highly adequate representation in the quite superbly brilliant performance, full of musicianly breadth, contributed by the full band of H.M. Welsh Guards, under the baton of Lieut. Andrew Harris, L.R.A.M. A specially notable feature was the rendering of the National Anthem, under the baton of Sir Alexander C. Mackenzie.

Representative Performance.

A remarkably representative performance commenced with "Introductory March," by Paul Corder, Mr. G. D. Cunningham presiding at the organ; chorale-prelude, "Winchester New," by J. E. West, Mr. Stanley Marchant taking charge of the keyboard; and Sterndale Bennett's melodious "Barcarolle," from 4th piano concerto, effectively played by Mr. Walter S. Vale.

Sir Henry J. Wood taking charge of the baton, the orchestra played with great refinement the beautiful "Benedictus" of Sir A. C. Mackenzie. The organ Andante Cantabile from the D Minor Sonata recalled the genius of Battison Haynes, introducing Mr. W. J. Kipps as soloist and with Mr. Frederick Corder conducting. With "Peace," composed for harps and horns, came the procession of clergy and notables welcoming H.R.H. the Duke of Connaught, and the beautiful sentences of the festal service. A set of processional sentences, "Arise, O Lord God," by H. W. Richards, followed by a short interlude, then J. B. McEwen's "It is a Good Thing," and Reginald Steggall's "And I Heard," the last chords of which on the brass were very effective. "I Will Sing," a new song for choir, organ, and brass, proved Stewart Macpherson's powers as a writer of full anthem music, and Stanley Marchant's fine and complex setting of the Psalm, following the Antiphon by Hubert S. Middleton, should enhance his reputation as a first-rate church composer.

The organist of Lincoln Cathedral composed a special anthem for the occasion, very full of festal complexities, and original ideas.

B. J. Dale arranged the fine hymn tune by John Goss, Mus.Doc., for "Praise My Soul" very suitably, and a brief address followed by the Lord Bishop of London. "Comfort, O Lord, the Soul of Thy Servant" recalled the clean writing of Cootch, the first Principal of the R.A.M., and the organist of St. Paul's Solemn Thanksgiving Te Deum proved a first-rate and altogether imposingly dignified work on modern lines. Mackenzie's "Blessing," a sentence from the pen of Arthur Greenish, followed by the National Anthem, concluded a memorable occasion.

A brief lull in the day, and Monday evening found Queen's Hall very well filled, and overflowing with joyous enthusiasm.

Mr Frederick Corder's motet in fifty parts was well rendered under his direction, Mr. B. J. Dale presiding at the organ.

Centenary "Masque."

The masque—to be performed once in a hundred years—certainly put into the shade many shows seen nightly and at matinées. The words by "a very old student" were admirably written, and the plot of bringing 1822 on to the platform to be greeted by 1922, the rhetorical survey of the part, the reminiscent music, particularly the Sullivan theme and the dainty poses, all made an ensemble of sheer artistic enjoyment. The principals, Mesdames Julia Neilson, Phyllis Neilson Terry, Isobel McLaren, Lucy Goodwin, Grace Lea and Messrs. Roy Henderson and Morton Robertson, were quite admirable. Mr. Roy Henderson is such a promising young baritone that it is no unkindness to suggest that in his singing he should be guarded against monotony of tone. Mr. F. Corder conducted, and enthusiasm reached the highest point.

Gilbert and Sullivan.

Tuesday afternoon Gilbert and Sullivan's comic opera, "The Yeoman of the Guard," was staged at Duke's Hall, and the performance emphasised the superiority generally of the ladies of the academy, both vocally and in stage department. Again it is a pleasure to praise the work of Miss Isobel McLaren. Her stage work was quite first class, and her singing decidedly good. Mr. Leonard Hubbard warmed to his work as Jack Point, and certainly "got well over" with the tragic finale, as did Miss Garda Hall as Elsie Maynard. Mr. Reginald Pickering, in the part of Colonel Fairfax, acted and spoke better than he sang; but the whole performance reflected great credit on the R.A.M.

More Concerts.

Tuesday evening's concert was honoured by the presence of their Majesties the King and Queen. A remarkable programme from the works of Sterndale Bennett, Goring Thomas, Granville Bantock, Eric Coates, B. J. Dale, and Stanley Hawley, found Sir Henry J. Wood and Sir Alexander C. Mackenzie wielding the baton most effectively, and the admirable orchestra responding with a refinement worthy of all praise. Contributors to the programme included Miss Myra Hess, Mr. Lionel Tertis, Mr. Ben Davis, and Miss Leno Ashwell. Mr. Edward German did not arrive in time to conduct his finely-written tone-poem "The Willow Song," and Harvest Dance from "The Seasons." But it was a great pleasure to see him at the conductor's desk next day, and hear his works finely played, Miss Caroline Hatchard being the soloist in two Shakespeare songs earlier in an evening of quite extraordinary enthusiasm.

Wednesday afternoon again found Queen's Hall packed, and the notably fine quality of the orchestral playing, the pianoforte concerto and violin concerto justifying a growing pride in our instrumentalists.

A specially written work by W. H. Bell may well find a place in concert programmes, and a similar compliment applies to "Tintagel," a tone-poem by Arnold Bax. "The Song of Rosamund," by Montague Phillips, sung by Miss Clara Butterworth, appeals as being more clever than inspired. A fine effect of a summer evening is found in the poem for orchestra by York Bowen; and Mr. Robert Radford by vigorous delivery made the most of his opportunities in the solos in a choral ballad with orchestra by Adam Carse that proved of considerable interest. Miss Marjorie Hayward played the admirably written violin concerto by W. H. Reed, a number to be heard again shortly, it is to be hoped; and Miss Isabel Gray the piano part in the concerto, the various composers conducting their own works.

Wednesday evening found "The Cricket on the Hearth" at Duke's Hall delighting a full house, and with Mackenzie's music catching the mood of Dickens' fine work, happily, but very reminiscent of Sullivan's apparent inspiration.

At Thursday afternoon's concert the composers were all students of the R.A.M. or connected therewith, and the artists certainly call for recognition. They included Mesdames Dorothy Collins, Rene Cook, Isobel McLaren, Dorothy Chalmers, Lucy Goodwin, Mr. Holden Heywood, Howard Fry and Alan D. Bush.

The superiority of the ladies was again emphasised, and those who are instrumentalists far outshine the vocalists, one of whom, at least, is a highly capable actress—Miss Isobel McLaren. The chief work was Mackenzie's "Youth, Sport and Loyalty," a new work of wonderful spirit and vigour for a composer of 75 years.

Of the evening at Duke's Hall Mr. Acton Bond may justly be very proud. "Twelfth Night," "The Winter's Tale," "Romeo and Juliet," and "Midsummer Night's Dream" quite admirably performed, sent one away with a pride in our national poet, and a greater interest in the work of those who study elocution. Mesdames Mabel Tait, Isobel McLaren, Phyllis Capps, and Hilda Overy must be noted—the latter lady has obvious histrionic powers. All, however, showed a remarkable standard of capability and proficiency. The men kept their end up much better here than at the concert—W. Andrew Reid, Douglas H. Park, for example, being notably successful.

Friday brought the prize distribution by H.R.H. the Duke of Connaught, K.G., than whom no more kindly President could be desired. Music and the presentation of an address of congratulation from the Guildhall School of Music, some addresses, and the National Anthem marked the occasion. "Nadishda" was staged in the afternoon of Saturday, and a fitting conclusion to a wonderful fortnight's celebration found Sir Alexander Mackenzie fresh and vigorous as ever.

Perhaps the happiest marking of the R.A.M. Centenary is the progress of the scheme for building a training theatre for operatic and other purposes, towards which £10,000 is earmarked.

BEHIND THE SCENES.

There is a certain amount of mystery about the immediate stage future of W. H. Berry, to whom several new shows have been freely "allotted."

* * *

"The Broken Wing" management's attempt to keep its aeroplane stunt a secret must be rendered rather difficult by the fact that a crowd of 300 typically communicative St. Martin's-lane *habitues* eagerly watched said aeroplane being carried into the Duke of York's.

* * *

Laurka, the Aldwych dancer, wants it made perfectly clear that she hails from South Carolina, not New York.

* * *

Thursday, September 7, should be marked down at once as more than likely one of the biggest theatrical dates since the war.

* * *

Eric Lugg enjoyed his visit to Marconi House last week, and his wireless contribution was much enjoyed.

* * *

Jubb and Jubb, of happy Gaiety memory, are blossoming forth elsewhere very soon.

* * *

A West-End "walk-on" man is getting £2 a week.

* * *

A certain well-known composed and conductor is likely to be found very busy at a well-known West End theatre in the late autumn, and also has a commission in hand which should lead to a most interesting future production in the realm of comic opera.

THE VARIETY WORLD.

Vaudeville Golfing Society—The Hippodrome Outing—A Good Catch—"Oh! Laugh's" Third Birthday.

Vaudeville Golfing Society.

Some more results in the first round of the Stoll Cup have come to hand. Nothing very unexpected happened. Mr. Len Fisher beat Mr. Charles Whittle, Mr. J. C. Humphreys beat Mr. Will Bankier, Mr. R. Hand beat Mr. J. Parker, and Mr. Charles Austin beat Mr. Neil Kenyon. In addition, Mr. G. Grant retired in favour of Mr. Dave Carter, and Mr. H. Lane scratched to Mr. Geo. Sanford. The draw for the second round takes place this week, and will be eagerly awaited.

Match With the Press.

For the Vaudeville Golfing Society's match with the Press at Sudbury yesterday the team chosen was Mr. Albert Whelan, Mr. J. W. Rickaby, Mr. Worland S. Wheeler, Mr. Dave Carter, Mr. Bert Weston, Mr. Billy Merson, Mr. George Swift, Mr. Sam Mayo, Mr. Charles Austin and Mr. W. J. Bleach.

The Hippodrome Outing.

The front of the house staff of the London Hippodrome will take their annual outing to Horsham on Sunday. It is intended to motor the party to the "Black Horse Hotel" at Horsham, where lunch will be served, and afterwards the journey will be extended to the quaint old town of Arundel. Mr. Frank Boor, the Hippodrome's well-known manager, has made all the arrangements.

A Good Catch.

It has long been the ambition of Arthur Anarto—who is a keen angler—to catch a "bass," and when fishing off the jetty at Southampton last Saturday morning, along with Jock Mills, he was in luck, as he not only caught a fine specimen, but four smaller ones, which he shared with his less fortunate colleague. Arthur has decided to have his first catch preserved for presentation to the local Angling Society.

"Oh! Laugh's" Third Birthday.

At the Hippodrome, Woolwich, this week, Harry Slingsby's revue, "Oh! Laugh," celebrates its third anniversary, and this week marks the last appearances in the show of Billy Caryll and Hilda Mundy, who are going into the new production at the Empire. It has been a very happy company, nad there will be many regrets at the breaking up, but we understand the show will continue its run with new principals at Islington next week.

Fishing Club Outing.

The annual outing of the Fishing Club of the Empire Palace, Sheffield, took place on Sunday, July 16, when a merry party of over thirty, which included Mr. R. Sidebotham, the genial resident manager, left Sheffield for Boston, travelling by G.C. Railway special saloon carriage. Unfortunately, on arrival at Boston, the weather conditions were most unfavourable, and considerably curtailed the fishing of the "match," a move being made to the more congenial rendezvous at the Wormgate Inn, where an excellent tea was served, and a very jolly time was spent. Later the party entrained for home, well pleased with the day's outing despite the vagaries of the weather.

From Southampton to Willesden.

Mark Lorne, who, since Christmas, has been directing the fortunes of the V.T.C. Co. at the Hippodrome, Southampton, has been promoted by Mr. Charles Gulliver to the Hippodrome, Willesden, which re-opens on August 7. Mark takes over the reins of management on July 31.

Horace Holiday-making.

Horace Sheldon left London on Wednesday for a couple of weeks' holiday, and is wending his way with the car through Hampshire and Devonshire, enjoying en route some good fishing and an occasional game of golf.

'Restitution Day."

A new sketch by Eric Blore and Austin Melford was produced under the above title at Aston Hippodrome last week. It is a diverting piece of nonsense, travestying the operatic convention and introducing under various amusing aspects some of the humours of the Divorce Court. In the hands of clever comedians like Tommy Handley, Harry Buss, and Tommy Hopcroft, assisted by Doris Benjamin, its extravagances were capitally exploited in song and gesture, to the delight of appreciative audiences throughout the week.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. "Kinfauns Castle," to fulfil engagements with the African Theatres Ltd., booked by the I.V.A.A., Ltd.: Decima and Eddie McLean, Angel Brothers.

Music Hall Ladies' Guild

The Committee of the Music Hall Ladies' Guild acknowledge with grateful thanks the following donations towards the Children's Holiday Fund:—Messrs. James Buchanan and Co., Ltd., £5 5s.; Miss Gladys Cooper, Miss Mildred Savill and Fred Kitchen, Esq., £2 2s. each; Miss Hetty King, £2; Miss Sybil Thorndike, £1 1s.; Samuel Greenlees, Esq., J.P., £1; Tim Sullivan, Esq., 10s. Also Miss Ruby Waneford, for collecting £2 6s., and Miss M'Lita Dolores, 5s.

G. Newton, Esq., is thanked for two gentlemen's suits, shirts, ties, and boots. Parcels of clothing are very much needed to meet the almost daily applications.

The Terriers.

At the meeting on Sunday last W. Norman officiated as W.T., Braddy Shaw as V.T., A. C. Astor G.C., T. Reno W.I., G. Cooper W.D., John Goodin Y.B., T. Ford, and Fred Hughes, organist.

A hearty welcome was extended to A. C. Astor and G. Cooper upon their reappearance in the Kennel.

The election of officers will be held on Sunday next.

M.H.A.R.A.

The 1,252nd meeting of the Executive Committee of the Music Hall Artists' Railway Association was held on Wednesday, July 19, when the following members were present:—Messrs. Harry Marlow (chairman of Committee), who presided; Fred Woellhaf, Harry Mason, Fred Herbert (V.P.), Jean Schwiller, Alf Herald, J. W. Cragg (hon. trustee), and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. Mr. Frank Waldron of the Leas Pavilion Tobacco Stores, The Leas, Folkestone, was appointed as agent in that town. Mr. Will Varley, of the Sun Inn, St. Thomas-street, Scarboro', was appointed as agent in that town. A letter was read from Mr. Wordsworth, of the Union Hotel, Torquay, resigning from his position as agent.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that thirty-three death levies are now due upon the 1922 books. Red stamps thirty.

Pearl and Lina Mitchell.

At the Palace, Douglas, Pearl and Lina Mitchell are concluding a fortnight's stay, and next week should have resumed the Controlling tour, but they have been asked to postpone. The following week Pearl and Lina play Cambridge, and the week after come to town at the Palmadium, Palmers Green.

Human Crocodiles at Coliseum.

What must certainly be one of the most novel and artistic shows seen at the Coliseum is that being presented this week by the Two Fishers, the human crocodiles, who appear in an athletic scenic novelty amid delightful surroundings representing a Florida Enchantment. These clever entertainers were accorded a big reception at this house on Monday.

Barton and Ashley.

Writing from San Francisco, Barton and Ashley tells us they are having glorious weather, and a wonderful holiday out there. All being well, we shall renew acquantance with John and Anne some time in October. In the meantime they wish to be remembered to all friends.

Madge Goodall, high diver and exhibition swimmer, and Professor Davenport are performing before crowds daily on the Extension Pier, Southend. Miss Madge Goodall has received several offers for this and next season, 1923, but is still open to consider first-class offer.

Now that golfing is so popular with the profession it is not surprising to hear that some very good players are to be found amongst the gentler sex. Mrs. Morny Cash and Mrs. Roxy La Rocca, for instance, are fine players, and it is hoped that it will

[Photo, Stewart.

MARJORIE FULTON.

be possible to arrange a tournament to discover who is the lady champion.

Our picture shows Marjorie Fulton, an enthusiastic golfer, who promises to develop into a fine player.

Winifred O'Conner.

That delightful young soprano, Winifred O'Conner, who has made such an excellent impression on the Stoll and Controlling tours since her début on the halls a few months ago, will make her reappearance in town at the Stoll Picture House, early in September. Miss O'Conner understudied Clara Butterworth in "The Lilac Domino" at the Empire for some time, and later went to Australia, returning home in time to appear in pantomime at the Coliseum, Glasgow, last season.

Harry Nicol Indisposed.

The comedy cycle act of Nicol and Martin is off the road at present owing to the unfortunate indisposition of Harry Nicol, who has a bad attack of rheumatism, and inflammation of the right knee. It is, however, hoped that the act will be able to resume at Halifax on August 14. Harry is at present confined to his rooms in Newcastle.

Olga Royce.

At the Blue Hall Cinema, Edgware-road, Olga Royce, a charming soprano-vocalist, has been specially engaged to feature that new song, "Angels" (Feldman), to the accompaniment of the film of the same title.

Vasco for America.

Arriving back from Belgium last week-end, Vasco has just concluded a successful season in Antwerp. On August 9 he sails by the S.S. "Homeric" for the States, and will open at the New York Hippodrome at the end of next month.

In Aid of Plymouth Hospitals.

Leading artists from the Palace Theatre and Hippodrome assisted at a matinée held at Andrews' Picture House on July 21 in aid of the Plymouth hospitals. A large and enthusiastic audience appreciated the contributions of Ina Hill, prima donna; Alf Cann, baritone; Nan Foster, soprano; Bobbie Kerrigan, miniature comedian; Bert Watson, comedian; Joan Fowler, who recently scored a great success in the local revue, "Sunbonnet Sue"; Jan Stewer, the West Country dialect writer and humorist; and Andrews' orchestra, under Ley Harte. J. Barclay Benmore, manager of Andrews', was the organiser, and he and Provincial Cinematograph Theatres, owners of Andrews', were thanked, and so were the performers.

Rene Ralph.

Rene Ralph is staying at Eastbourne for a week or two prior to opening for her usual season in town next month.

The Shrewsbury Fete.

G. Bauer, who has been exclusive agent for the great floral fête, Shrewsbury, for the last 22 years, has again provided a star programme for August 16 and 17 this year, namely, the Four Flying Leotards, the Mirthful Jovers, the Five Petleys, the famous Bel-Air Trio, Jack Delino, Hanvarr Lee Trio, Jenkins Brothers, Pipifax and Partner, the Four Clovelly Girls, the Four Charltons, Bert Hughes and company, Fred Cooper and company, and the 10 Tasserwoults.

Sybil Vane.

Sybil Vane, the little Welsh prima donna, made her reappearance in town at Finsbury Park on Monday, and was heartily received. In August Miss Vane is due to return to America to commence a 45 weeks' tour on the Keith circuit.

Fabbie Benstead.

Through the courtesy of Mr. Fred Warden, Fabbie Benstead, who was re-engaged for panto. this year in Ireland, has been released from this engagement in order that she may accept a panto. engagement in South Africa. Fabbie will sail at the same time as Lucille, the latter part of November.

Alec Regan.

This week, at Blackpool, Fred Karno's production of "1922" will conclude its present tour, and next week Alec Regan will resume his variety engagements at Shepherd's Bush, when he will present an entirely new programme, and will be supported by Ronald Stafford at the piano once more. During the past week Alec received no fewer than four offers for production, including offers for Australia and America, and one for the West End. Alec has also been asked by Fred Karno to rejoin the present show when the second tour starts in October.

Harry Gunn.

When at the Empire, Shoreditch, recently, Harry Gunn scored a decided hit with his comedy scenes, and had several offers for production, but his variety bookings prevented him from accepting. Harry is now doing very well around the Moss tour, and will return to London for panto.

Harry Shiels.

That popular sketch comedian, Harry Shiels, made a very favourable impression at the Empire, Shoreditch, last week, with his latest burlesque, "Two of Everything," by Capt. Felix Malone, in which he is valuably assisted by Miss Nora Harrington. We hear that the bookings have been very satisfactory

Hilda Mundy.

At the Hippodrome, Woolwich, this week, Hilda Mundy, who for the past two years has been playing lead in "Oh! Laugh," concludes her engagement with the show on Saturday, having been engaged for the new production at the Empire. Hilda has proved a great "feeder" for Billy Caryll, and he attributes much of his success to her clever work. Her "Talkative Lady at the Piano" skit (of which she is the author) has been the subject of much favourable comment.

Will Hay—Referee.

Will Hay, who was appearing at the Empire, Shoreditch, last week, decided on Thursday evening to fill in a couple of hours at Premierland, as he is a keen amateur boxer, and was sitting down very comfortably enjoying the show when Kid Lewis spotted him, and prevailed on him to referee the next contest. When Will Hay was announced the audience gave him a hearty reception, and after a very keenly-fought contest Will was able to announce a draw, his decision being greeted with loud cheering. Will opens at the Apollo on Monday in the new production, "Listening In."

Smart Work.

Mr. Ernest Vincent, the manager of the Derby Hippodrome, knows how to hustle. One of last week's turns having failed him, he got into touch with London on Tuesday afternoon, engaged Syd Howard by 'phone at 3.30, and had bills all over the town by six o'clock. Syd presented himself at the Hippodrome at 8.55, put on the grease paint, and before ten o'clock had the audience laughing heartily at his droll humour.

The Anartos.

Arthur and Lawrence Anarto produced "Paint and Politics" with immediate success last week at the Hippo., Southampton. It was only the previous week that the boys decided to give this act a trial in spite of the popularity of their recent success "The Open Road," and they are more than pleased with the reception of the new act, which is being presented this week at the Metropolitan.

Katrina and Joan.

The wonder dancer, Katrina, and her partner Joan have been secured for the forthcoming pantomime at the Prince's Theatre, Bristol, following their wonderful success under the same management last year at the Grand, Leeds. Next week these artistic entertainers play a special engagement at the Kursaal, Harrogate, and will return to town on Aug. 21 at Finsbury Park, with Chiswick Empire to follow.

BRITISH NATIONAL OPERA COMPANY.

At the Coliseum Next Week.

The chorus of the British National Opera Company will next week, for the first time, show London what it can do.

The company will be at the Coliseum for three weeks, and so far as is at present arranged, will give the "Meistersingers," "Faust," and, to use the words of one of the members of the cast, "if lucky, and we are encored, we will give 'Cavalleria'—we hope we shall be lucky."

Forty-five in number, the company consists of practically the whole of the chorus of the late Beecham Opera Company, and the costumes and dresses will be the same that were used at Covent Garden.

Mr. Herbert Withers, who is to be conductor of the performances, told an "Era" representative on Monday that the men and women of the chorus are very enthusiastic and are keen on giving first-class shows.

"Ours is quite a new departure. Our chorus is the best in the world. The company consists of the chorus only. We are solely solo choral, and the only 'turn' of its kind.

"This will be the first time a chorus has been put right in front; the only time that a chorus will have appeared without principals."

Many of the members of the chorus have from time to time taken minor parts in the Covent Garden productions.

Mr. Withers, it may be mentioned, was formerly principal 'cello in the Beecham Opera Co. Mr. Fred Rickett is the stage manager.

Harry Taylor.

At Camberwell last week Harry Taylor concluded his present season in town, and is now in Scotland after three years' absence. Harry will be with us again in October next.

Marie Brett.

Following her success as "Aladdin" at the Theatre Royal, Leeds, last year, Marie Brett has been re-engaged by Mr. Francis Laidler to play the same part at the Grand, Hull, this year. At present Miss Brett is playing her single act and is this week appearing at the Grand, Bolton. In the autumn she will probably be seen in an important production.

Megan Bros.

The Megan Bros., the "wise fools," in song, dance, and banjo playing, are in town just now, and were one of the features of an interesting bill at Shepherd's Bush last week. For panto., these clever boys have been secured by Howard and Wyndham to appear in Newcastle.

Lucan and McShane.

In that amusing character comedy scena "Come Over," Arthur Lucan and Kitty McShane continue their popular success on the Stoll tour, and are this week at the Hackney Empire. Arthur and Kitty, who are fully booked until next May, return to panto. under the same management as last year.

Variety at Bognor.

Another seaside resort is now catering for patrons of high-class variety entertainment by the opening of the new pavilion at Bognor, which is fully equipped and will be run on the newest lines under the direction of Mr. Fellowes, the entertainment manager for the council. The attraction for the opening week is the appearance of 'The Co-Optimists" direct from the Palace, and on Monday next, a full variety programme is announced, including Christine Roy and Florence Smithson. Other well known stars have been booked for the season through Sydney Bransgrove, who is sole London representative.

Hilda Nelson.

Last week Hilda Nelson concluded a most successful month's season in Scotland, and is just now taking a brief holiday at Folkestone. After playing the Winter Gardens, New Brighton, next week, Miss Nelson is leaving for the Continent in connection with her new scena, which is promised for the autumn.

Pierce and Roslyn.

At the Alhambra last week, Pierce and Roslyn made their first appearance in town following their recent successful South African tour. These clever entertainers were given a hearty welcome at this house.

Fuller's Enterprises.

Miss Dorothy Lena sailed, per S.S. "Ormuz," for Australia, for the Fuller Circuit. Angel Brothers, Ernest Krake and company, Mirano Brothers and Frost and Russell, are also under engagement to play Australasia in the near future.

Tom Heathfield.

Tom Heathfield, the popular comedian who is playing principal comedy part in "Joy Bells," is doing very big at Hippo., Golders Green, this week. This is Tom's third week in town, and he tells us he comes back for six weeks shortly.

Reg. Andrews.

Reg. Andrews deputised very successfully on Thursday last for Alec Kellaway, who plays Phil Fogg in "Round in 50" at the London Hippodrome. Mr. Kellaway was threatened with influenza, but took precautions in time, so preventing what might have developed into an illness.

Presentation to Ivor Vintor.

Some admirers of that popular little comedian, Ivor Vintor—who have seen his performance in "Rockets" at the Palladium on many occasions since the show opened—presented him the other day with a beautifully engraved gold fountain pen as a slight token of their appreciation of his amusing performance.

Billy Danvers.

Billy Danvers, who was responsible for much merriment last week at Hackney, has left town for two weeks to play Llandudno and Morecambe, returning on Monday week to play Chiswick, with the London Coliseum to follow. A week or two later Billy pays a quick return visit to the Alhambra.

GARDEN PARTY AT BRINSWORTH.

PRESIDENT ENTERTAINS SUBSCRIBERS.

It was a kindly thought on the part of Mr. R. H. Gillespie to give the many subscribers to the Variety Artists' Benevolent Fund and Institution, of which he is President this year, an opportunity of seeing the famous Institute, "Brinsworth," at Twickenham. Relatively few of the donors know the good work which is being done through their generosity, the social side of the Variety Profession receives a valuable impetus by such gatherings, and, of course, the inmates of the Institute welcome the opportunity of seeing a few old faces and a lot of new ones.

It was a pity, therefore, that the Garden Party given at "Brinsworth" last Sunday was not blessed by more favourable weather. In fact, at the opening hour, 3.30 p.m., it was raining "cats and dogs."

[Photo, I. C. A., Peckham.

MR. AND MRS. R. H. GILLESPIE AND SON.

This, of course, adversely affected the attendance, but those who did come down must have felt themselves well repaid for their journey. Once there, they had nothing to fear from the inclemency of the weather. Mr. and Mrs. Gillespie were in the Hall to welcome them, and after a brief sojourn in the Reception Room, the company adjourned to the Smoking Room.

Listening In.

Here a great pleasure awaited them, none other than a wireless concert arranged with the kind assistance of Mr. L. V. Clark and the Wireless Equipment, Limited. The concert concluded with a strange spirit message, wherein the spirits of his predecessors congratulated Mr. Gillespie, and exhorted the listeners to help in making it a record year. "I have seen a lot of wonderful things in the course of my long life," said one of the veteran performers, "but nothing so wonderful as this." After this came a series of Cook's Tours, directed by Mr. Monte Bayly, which is another way of saying that the visitors were given an opportunity of looking over the premises.

No one could but be impressed by the excellent way in which everything has been fitted up at "Brinsworth." The health and comfort of the inmates have been studied in every way. The rooms are bright, airy, and clean, and everything is done to make smooth the way for the inhabitants.

The Gardens.

Afterwards a general adjournment was made to the Gardens. These, in themselves, are well worth visiting, including as they do a magnificent grape vine, a couple of well-stocked tomato houses, a beautiful lawn, and a large kitchen-garden that stretches the length down to the riverside. Be it added that the "Brinsworthians" rear their own stock and poultry, and own a Mrs. Pig, whose attitude of studied contempt is a sight for the gods.

During tea the pleasure was considerably enhanced by the playing of Mr. Corelli Windeatt and his orchestra, whilst for those who opted for an al fresco meal on the lawn there was the "Daily Mail" Stentorphone. Mr. Harry Tate had the pleasure of hearing himself on the gramophone, and described it as an excellent record. Then followed another wireless concert, and by this and other means the time passed pleasantly until 6 o'clock came, when everybody regretfully took their leave. Mr. Gillespie is to be congratulated upon a function which cannot but interest all concerned in this charity.

Among those present were Mr. Harry Marlow, the organising secretary, who worked like a Trojan all the afternoon; Mrs. Marlow, Master John Gillespie, a stalwart young son of his tall father, Mr. W. E. Gillespie, Mr. and Mrs. Harry Tate, Mr. Julian Wylie, Mr. Harry Claff, Mr. Martin Adeson, Mr. Nat Day, Mr. and Mrs. Arthur Floyd, Mr. Cecil D. Collins, Mr. and Mrs. R. Willis, Miss Mary Ann Clark, Miss Kitty Clark, Mr. Howard Rogers, Mr. Meyer Goodman, Mr. Barry Ono, Mr. Ernie Lepard, Mr. Harry Blake, Mr. C. Douglas Stuart, Miss Winnie Wager, Mr. and Mrs. Walter H. Bowles, and Mr. Monte Bayly. It must be added that during the afternoon Mr. Harry Claff was able to hand Mr. Gillespie a cheque for £10 given last week at Nottingham by Mr. Will Fyffe.

"Rockets" on Tour.

The touring edition of "Rockets" concluded a most successful three weeks' visit to town at Stratford. Harry Ward, for many years with "Odds On" revue, is the stage manager for the production.

Rich and Galvin Resume.

Last week, at the Hippo., Boscombe, Rich and Galvin resumed their engagements after a delightful motoring holiday in Devon and Cornwall, where they enjoyed some good fishing and golfing. This week the boys are playing the Hippo., Portsmouth, and after playing the Macnaghten tour return to town in October to the Syndicate tour.

Hayman and Franklin.

On August Bank Holiday Joe Hayman and Mildred Franklin start off again in the provinces and later return to town for an extended season. Joe and Mildred are now installed in a charming flat at Maida Vale.

Bert Weston.

That popular comedian, Bert Weston, has been doing particularly well in the provinces of late, and at the Hippo., Derby, recently, proved a big favourite.

George Jackley in Demand.

During the past week or two George Jackley has been approached with a view to a return trip to South Africa, and also Australia, but intends to stay at home for a while. Excellent offers from three important provincial pantomime producers have also been made him, but in all probability he will be seen again at the Lyceum for the third year in succession.

Bert Terrell.

In the absence of Will Hay through indisposition, Bert Terrell proved an excellent deputy at the London, Shoreditch, on Wednesday night. Bert is due to appear at this house August Bank Holiday week, and three weeks later sails for South Africa.

Dudley Dale.

At the Chiswick Empire last week Dudley Dale made an excellent impression on his reappearance in town with his novel entertainment. This week Dudley is back at the Hippo., Manchester, and in October he commences the Moss tour. This time he will be presenting a more elaborate version with new scenery of his present act, which will contain many novelties.

Revelry of 1922.

This well-known concert party are now in the midst of their third successful season at the Sun Pavilion, Kingston-on-Thames. The personnel of the company includes two cultured and delightful singers in Miss Doris Moss (soprano) and Mr Arthur Strong (tenor), with Miss Daisey Lovell, a pleasing and dainty soubrette. Humour is in the safe hands of Mr. Tom Wright (light comedian) and Mr Cecil Ward (humorist), whose single and double turns are masterpieces of drollery and wit, and a source of constant delight to the large audiences nightly played to. At the piano Mr. Billy Vaughan does splendid work, and is an invaluable asset to the show. The well-varied concerted items and sketches are given in a most artistic stage setting, whilst the costumes are in harmony in orange with touches of black and blue.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Cleverly calculated to appeal equally to the visitors from the country, who in daily increasing numbers are taking their annual holiday in the metropolis, as well as to the more sophisticated Londoner, the programme at the Coliseum this week is exceptionally varied even for this exceptional variety house. It runs practically through the whole gamut of variety, from A for Acrobat to Z for Zany (and a very clever Zany he is, too, as we shall show you hereafter).

The programme begins and ends with two splendid Chinese troupes, the first the Mafuziang Manchu troupe, of which one of the members has learned to defy the laws of gravitation and keeps a couple of fragile-looking plates spinning at the end of long sticks at impossible angles while going through extraordinary bodily contortions, and another throws heavy and apparently expensive Chinese jars nonchalantly into the air and catches them on his head, without reducing either to splinters or pulp, as we confidently expected. Long Tack Sam, the concluding turn, works some excellent conjuring acrobatic and water-spinning stunts, and his companions are particularly good at the horizontal bar. Seldom does one see contortionists that are so perfectly graceful as the Fishers, who from the strong similarity of feature we take to be brother and sister. Their finely proportioned bodies clad in white tights, they go through marvellous feats of twisting and bending with such consummate ease and skill that every movement appears to be a joy. The banjo we have always considered an instrument to be twanged as an accompaniment to darky songs, but De Alma proved to us on Monday afternoon that it has depth and shades and melody in it when it is played by a master hand. De Alma has a very pleasing personality, too, and the Coliseum audience took him and his banjo to their heart unmistakeably.

Of Ella Retford's songs we liked the Bowery girl's "He's All Mine." It had character in it, and as a song irresistibly by the vivacious Ella, who also scored heavily in a song addressed to the conductor upbraiding him for making her cry and promising him he is going to be sorry for it. An attractive circus turn, May Wirth, four delightful white horses, the aforesaid Merry-Andrew, called Philo, doing some wonderful bare-back riding and being very funny all the time, and a fine company, all skilful, daring and jolly, is a novelty that got much applause and laughter; while Eric Blore and Co., in "My Friend Woodbine," by Eric Blore, struck us as one of the neatest and most humorous sketches that we have seen for some time. That brilliant couple, Ben Osborne and Nellie Perryer, are working a new edition of "Seeing the Show," although we could have gone on with the old edition for a long time. They hit off the eccentricities of high-class visitors to a concert and low-class frequenters of cinemas in a way that shows them to be not only keen observers of human nature, but also remarkably clever mimics. You not only enjoy their fun; you appreciate the brains behind it. Lopokova, the adorable, with her exquisite companions, Massine, Sokolova, Savina and Wojcikowski, are, fortunately for us, still in the bill.

THE ALHAMBRA.

Wish Wynne holds such a warm place in the hearts of London audiences that it was not surprising to find her reappearance in the metropolis, at the Alhambra on Monday evening, greeted with a genuine demonstration of affection. The keen insight of this artist into the mind of a child—particularly the Cockney child—is almost too well-known to call for enlargement here. Her studies of a London school-girl and servant-girl are perfect little cameos and amazingly true-to-life. In the same bill there is also another study of childhood, provided by Dollie and Billie. Precisely what age these two dainty young ladies are respectively it would not be easy to say. If they are as young as they look then indeed are they remarkably gifted youngsters. If, on the other hand, they are older than they seem, then equally are they to be congratulated on the lifelikeness of their character studies.

With the magician's art at its present-day high level it must be a difficult matter, and the taxing the ingenuity of such artists to the full, to break away from the beaten track and to strike a note of novelty. But in this respect Gus Fowler, "The Watch King," succeeds. He fully lives up to his programme title, and the number of time-pieces of varying sorts and sizes, from the wrist-watch variety to the heavy mantle clock, that he manufactures in the course of the evening must run into several score. It is an entertaining turn of remarkable skill that well deserved the applause it received.

Janice Hart and Frank O'Brien can always be relied on to provide an amusing quarter of an hour, and their latest sketch, "Presented at Court," is no exception, for it is brimful with funny lines and situations, and performed with their acknowledged cleverness and customary vim. Another turn that found much favour with the house was that of Frank Nolan and Louis Hart, whose sing-song at the piano has considerable freshness about it, as well as providing a musical treat. Kenneth Maclaine, in song and monologue; Jack Stocks, a droll comedian; and two extraordinarily clever balancers and acrobats (deputises for Ernie Warsaw and Evelyn Brewster), whose names escaped us, also appear; and lastly, but by no means least, W. D. Morny's famous Havana Band, that able company of rag-tme experts, rouse the audience to a pitch of enthusiasm with their lively exposition of syncopated melodies.

HOLBORN EMPIRE.

Zampa, who appears at the Holborn Empire this week, is one of those rarities, a really clever female solo gymnast. The strength of her "strong right arm" is only equalled by that of her teeth, for it is by these alone that her twirling body is at one juncture suspended. There are few feats in the repertoire of the average strong man that this stalwart lady cannot perform with success. Mr. George D'Albert has a new song, illustrating the woes of the unsuccessful "bookie," which should prove a "winner," especially as it brings in some ingenious parodies of popular songs; whilst the capital concertina playing of the Royal Bartie Quartette gave further cause for complete satisfaction to the Holborn patrons. Mr. Jock Mills is a Scottish comedian true to tradition, for he has provided himself with a lilting number, "Sing a Song of Bonnie Scotland," a goodly collection of pawky anecdotes. Jock achieved a great success.

A novelty in the programme this week is "Willie Comes Home," from the prolific pen of Mr. Norman Lee. This introduces Will Lancet, a diminutive comedian, who enacts a perky school lad being introduced by his widowed mother to a prospective stepfather. Frankly, Will would prefer plum-duff than a new father, but he makes the best of a bad job, and puts in some good work with a catapult. In fact, it looks for the moment as if the happy home is to be broken up, but Will makes l'amende honorable and all ends happily. This is a welcome addition to variety programmes and should have a big vogue. Will Lancet himself is the life and soul of the piece, and his capacity for saying the least expected things in the most ingenious of ways was productive of the heartiest laughter. Will had to respond to a special curtain call all on his own.

Mr. Jack Lane, the Yorkshire rustic at the piano, has several useful numbers, including one about "strikes," and the turn presented by the Five Petleys is as diverting as it is clever. That popular Parisian star, Miss Liane D'Eve, who heads the bill, comes in for her usual big reception, whilst Messrs. Fred Lake and Toto Barrasford with their vivacious vocalisnism are other successful top liners. Nor must we forget the Ringle Brothers, whose juggling was not the least interesting part of the evening's programme.

FINSBURY PARK EMPIRE.

A succession of turns of outstanding merit constitute the programme here this week. Mr. Gaston Morel, a clever pantomimist and acrobat, is very droll as an inebriated lamp cleaner, who, through being endowed with a phenomenal thirst, is in continual peril of breaking his neck when, on the top rung of his ladder, he is engaged in his task of cleaning the street lamp. Frank Varney and Teddie Butt followed with their clever stuttering and lisping number, which went well, and their racing item, consisting of clever cross-talk and any amount of animated business, is heartily acclaimed.

Miss Sybil Vane, a dainty little lady from Wales, who is endowed with a beautiful voice of bell-like clarity, sang the Aria from "Traviata" with excellent effect, "Granny," and another simple song, being delightfully rendered. Miss Vane is assisted at the piano by Mr. Leon Domque, a brilliant executant—the turn as a whole being highly artistic and pleasing. The Flying Banvards, whom we have frequently commended on their comedy gymnastic act, met with a deservedly cordial reception, and Franco Piper, with his amazingly clever banjo playing and manipulation, proves himself a master of his instrument, and a clever juggler and showman to boot.

A turn of freshness and originality is contributed by a couple of young fellows named Val and Ernie Stanton, who offer with the greatest success a tongue-twisting dialogue which is excruciatingly funny, and which, in addition, is interspersed with clever instrumentalism and ventriloquism, presented in so easy and intimate a manner as to render it keenly enjoyable. A scene of real and remarkable enthusiasm followed the fall of the curtain, and we have no doubt whatever that this clever act will loom large in the immediate future. The Ten Loonies, in their famous comedy musical act, form a fitting finale to this fine bill.

STRATFORD EMPIRE.

A programme of infinite variety is being presented here this week. Mlle. Yvette Rugel, the miniature prima donna, raised a perfect storm of applause by her renderings, and after conceding an encore had to appear before the curtain to thank the audience for their kind reception. Her item, "Just Like the Rainbow Shining," was a most artistic performance, but all her contributions reached a high artistic standard. That clever impersonator of children, Wilson Hallett, won fresh laurels with his clever work, whilst his latest song success, "Laddie," was well applauded. Gwladys Stanley and her Little Sunbeams, dainty dancers, were an instant success. The settings for the songs introduced added considerably to their artistic effect. The Squaw song and dance was a most charming item, and had a great reception. Leipsig was as mystifying as ever with his card tricks. Wallie Pearce, the phenomenal dancer; Edwin Lawrence, the popular comedian; and Las Nosselas, in their latest Paris novelty, complete a most enjoyable evening's entertainment.

CROYDON EMPIRE.

Mr. Lionel Bute's company in "Bulldog Drummond" commenced a week's run on Monday evening, and was accorded a most enthusiastic reception. Mr. Tom Shelford played with great force and cleverly depicted the cool and resourceful Drummond. As Doctor Henry Lakington Mr. Lewin Mannering had a part eminently suited to him, and he made the utmost of it, as also did Mr. Ernest E. Imeson of the rôle of James Handley. Miss Judith Nelmes very capably represented Irma Peterson, her diction and pose being particularly noticeable. Miss Jane Grahame was extremely good in the rôle of Phyllis Benton. Other members of the company were Messrs. Guy Miller, Terence Downing, Alfred Goddard, Stephen Jack, H. W. Briden, W. Littlejohns, Chas. Farrell, Angus Moss, and Miss Beryl Weatherly, all of whom played their parts with commendable ability.

The play is exceedingly well staged, and the orchestra, under the able direction of Mr. Chapman, plays some delightful selections.

The Croydon Empire continues to maintain its popularity under the genial management of Mr. Eustace Jay.

HACKNEY EMPIRE.

Among the favourite turns in a good show here this week are Arthur Lucan and Kitty McShane, who, in their latest success, "Come Over," appear as the charming Kathleen and her garrulous old mother, Moriarity, full of Irishisms and incongruities. Instead of attending to the washing, the pair of 'em indulge in romantic Italian ballads and the Irish jig in honour of Kathleen's forthcoming Nuptials with Peter, is a very lively and spirited affair. There is much that is novel and truly hibernian in its drollery, and some capital fooling in this turn, which was remarkably well received. The Flemings, as living men in steel and stone statuary, or artistic alabaster presentments of the various stages of a mortal combat, give a fine show. Their hand-balancing feats are wonderful as proof of skill, strength, and endurance, and they have ever an eye to the artistic and statuesque.

Hetty King is as popular as ever in her characteristic studies taken from life, and is voted a vivacious and wonderful boy in "Sing a Song as You Jog Along." The farewell to bachelorhood is a picturesque and effective song scena, and the apostrophe to a discarded latchkey and other relics of "Bachelor Days" is quite moving. It is followed by a neatly executed little dance. An old favourite, "The Birdcage Walk," still does good service, and ensures a hearty welcome, and no wonder, when it is sung with such sparkle and animation. Another of her old successes, "My Birthday," set all the audience humming. Radford and Russell give a good xylophone performance; this charming couple can claim to be quite experts on this instrument. Walker's Juveniles, in their quick-change vocal and dancing scena, are full of the light-heartedness of youth, fleet of foot, and merry of manner. "Cherie" is very prettily rendered. The flirtation's duet, "Just a Little Bit," and their many dances, are warmly applauded. Louie Brooks is a soprano with a pleasing and powerful voice, which is heard to advantage in "If Love is a Dream" and "Honey Boy." "Short Stories," in four cameos, by Norman Lee, in which our old friend George Mozart regales the audience with some of his wonderfully clever character silhouettes. The Mayfair elopement, the Old Kent-road hubby ditto, American crook drama burlesque, and the worm and the woman, in all of which he strikes quite new ground with eminent success, and gets valuable assistance from Florrie Grover and Ambrose Rice, and Fred Mozart.

SHEPHERD'S BUSH EMPIRE.

Mr. Albert Whelan heads the bill with his new "Operatic Raffles" act. He appears in this as the gentleman burglar engaged in "cracking a crib," this being a beautifully furnished flat. His burgling, however, is not very serious, and is interspersed with whistling, singing and stories in the familiar and always delightful Albert Whelan way. Conspicuous amongst his good numbers just now are "After the Slump is Over," "In Topsy-Turvy Town," and a capital recitation, "If We Only Understood."

Mark Daly is a versatile character comedian, who presents a novel act called "Seasoning," consisting of three items, Pepper, Mustard, and Salt. His impersonations in these scenes are of a fiery colonel, an elderly chorus girl, and an old seaside boatman respectively. Mr. Daly uses black curtains which part in the middle, disclosing a painted scene appropriate to the character he is playing. Carl Formes proves himself the possessor of a very fine voice, his singing of the prologue to "Pagliacci," in costume, being wonderfully well done, and the famous Datas, the "Memory Man," is as interesting as ever. Edgar Curtis, the well-known Lilliputian wonder, contributes an act that receives great applause, and Marie Ellerslie, after singing "If I Were a Wonderful Baby," gives an extraordinary display of contortionism. A charming little comedienne is Jean Alexander, who sings that lively American number, "Feather Your Nest," follows it with an Italian impression ("My Italian Man"), and then a Dutch impression ("Sweet Juliet").

Sam Laveen and Billy Cross, in Roman sports and pastimes as they were *not* in the days of the mighty Cæsars, combine some really very expert tumbling with exceedingly funny business. Their comic living statuary causes roars of laughter, but even that is not so funny as their final work, when, before black curtains, the balancing of one by the other is so impossibly marvellous that one has to perforce suspect the purpose of the black curtains is to make it difficult to see the supporting wire!

WOOD GREEN EMPIRE.

Among the attractions at the Wood Green Empire this week a prominent place must be accorded to Billy Doust and Stella Esdaile, who, in "Chants and Chatter," provide the necessary ingredients for much enjoyment. Their chants are by no means depressing, and their patter is positively exhilarating. Amid a great deal of broad humour are interpolated items of most pleasurable harmony, such as "Songs My Mother Sang to Me," and, altogether, the turn is one of the best in the bill.

The O'Gorman Brothers, Dave and Joe, as comedians and dancers, fully maintain their popularity. As comedians they are the very essence of fun; as dancers they prove to be a veritable tonic, and the dialogue they indulge in is decidedly smart. They provide that class of turn which audiences, by means of encores, endeavour to prolong to the utmost limit.

Artemus could not very well fail to be popular. He claims to be the married man's friend, having evidently fully considered that "the marrieds" need to be cheered; but the funny part of the turn is that the ladies—married as well as single, it may fairly be presumed—laugh as heartily as the men. Artemus poses as a "Minister of Mirthful Magic," and he faithfully sustains the claim, proving himself an expert in "sorrow shifting." His illusion act is one of the funniest things in its way seen for a long time, and includes the disappearance and restoration of a wife.

G. H. Carlisle, King of Ragtime, author and composer, receives a hearty welcome. The attractiveness of this turn consists to a considerable degree in the ability evidenced by the artist to provide contrasts. On the piano he gives a selection from "Il Trovatore," in the ordinary style, and afterwards plays according to ragtime. Accompanying himself at the piano, Mr. Carlisle gives an illustration of the way in which the late Caruso used to render "On With the Motley." He also gives a song called "Why Adam Sinned," which meets with a very good reception. Several other contributions are also given, and at the conclusion of his turn Mr. Carlisle announces that he will shortly present an entirely new set of vocal items and musical selections.

Then there are the "Mumming Birds," comprising Fred Karno's latest version of that fantasy; Lily Burns, with some decidedly pretty songs; Vera Kitchen, a clever juvenile artist, and Fred Evison, who sustains his reputation of being always merry and bright. He brings varied experiences in an adventurous career to bear upon the effectiveness of his turn before the footlights.

TOTTENHAM PALACE.

Large audiences are being attracted to the Tottenham Palace this week by performances of the romantic play, "The Three Musketeers," presented by Mr. Hubert Woodward. Repeated applause marks the enactment of every scene. The West End cast engaged in the presentation includes Mr. Ion Swinley as D'Artagnan and Mr. Tom Heslewood in his original part of Cardinal Richelieu. These two characters, perhaps it is almost unnecessary to say, are admirably played, Mr. Swinley being quite at home as the daring young Gascon and Mr. Tom Heslewood making a dignified Cardinal.

The three Musketeers are represented by Mr. Cecil Melton as Athos, Mr. Arthur Seaton as Porthos, and Mr. Hubert Woodward as Aramis, and they most successfully sustain the interest in these prominent characters. Mr. Campbell Fletcher puts in good work as De Treville, captain of the Musketeers.

Louis XIII., King of France, has an excellent representative in Mr. Howard Cochran; and other prominent characters are well portrayed by Mr. Alfred Beaumont as the Duke of Buckingham and Mr. Herbert Young as the Duc de Rochfort. Others appearing in the male cast are Mr. G. T. Oldman as Jussac, Mr. Walter Hansard as the Executioner of Lille, and Mr Lawrence Wynne as Planchet.

Miss Maisie Horne greatly interests by her careful enactment of the character of the Queen of France. Miss Margot Drake as Constance Bonacieux likewise ably plays a prominent part, and another and decidedly interesting character in the story is the Countess de Winter, known as "Miladi," effectively played by Miss Letty Paxton. Miss Greta Musgrave does well as Toinette, and H. Gordon is a satisfactory Page. Miss R. Noble is general manager and Mr. Lawrence Wynne stage manager.

EAST HAM PALACE.

Mr. Evan Good, the popular manager at this popular place of entertainment, has returned from holiday in the North, ready for a strenuous winter season. On Monday night the attendance at the first house gave promise of another good week's business, the attraction being "Daddy Long Legs," in which Miss Renee-Kelly is playing her original part of Judy Abbott. The delightful play had a warm reception.

VICTORIA PALACE.

"King Solomon, Jun."

Farcical comedy, by Franklyn Ardell and Walter Percival, Produced for the First Time in London at the Victoria Palace on Monday, July 24.

Prologue	Maisie Bell
Wallace Moore	Fred Duprez
Henrietta	Florance Mathews
Violet	Vivienne Wyatt
Helen	Edna Prince
Patience	Alma Green
Venus	Lily Keane
Theda	Elsie Lovell
Dorothy	Evie Lynn
Miss Brown	Maisie Bell

The action of the play is supposed to take place on a Sunday, about midnight, in the year 1970, by which date, we gather, owing to an act passed by the Women's Parliament, every man will be entitled to as many wives as he can support. The only man to whom we are introduced is a certain Wallace Moore, who possesses six wives—one for each day of the week except Sunday. These wives are of very different types, but all are in revolt because Wally has been absent for three weeks, and they are tired of his neglect. They are gathered together in the living-room of the flat, which has a centre-alen rance and three doors on either side, each door leading to the room of one of the wives. There is an illuminated sign over each door—Monday, Tuesday, and so on. The ladies decide to strike, and, hearing their husband arrive, they arrange that his reception shall be decidedly frigid. Wally enters, very bright and breezy, and soon finds that the question, "Where have you been?" has to be satisfactorily answered in six different directions. Failing to come through the ordal with anything approaching success, the strike is declared on, and the ladies retire to their respective chambers. Wally, left alone, proceeds to wireless for a new half-dozen "better halves," but before delivery can take place the old six repent, and persuade Wally to accede to their request to be taken on again. All being friends once more, Wally condescends to explain that the reason for his recent absences is that he has been obtaining a wife for Sunday.

"King Solomon, Jun.," is beautifully produced, and its performance—particularly, of course, being the popular comedian, Mr. Fred Duprez—is excellent. It is, however, too long, and good lines none too plentiful. Once the basic idea has been outlined the action has little interest. Our advice would be, "Say it with music." There is little doubt great improvement could be wrought by the introduction of two or three bright numbers. With the story condensed, the action quickened, and a few lively numbers, the production has all the potentialities of a great success.

Those two very artistic singers, Muriel George and Ernest Butcher, are contributing items from their repertoire of old folk songs and comedy duets. At the first house on Monday Mr. Butcher sang most perfectly "Grinder John" and "Because I Were Shy," and the duets included "Oats, Beans and Barley," "On Ilkley Moor B'out 'At," and a delightful little French-Canadian song, "Alouette." Stella Magni and Partner, in the course of their very charming musical interlude, play brilliantly on the piano, flute, piccolo and saxophone, and dainty little Marjorie Fulton sings and dances most attractively. Marjorie's singing of that pretty Irish song, "Peggy O'Neil," is particularly popular. Howard Rogers has his usual great success with his impersonations of the various characters at the presentation to P.C. Hoppit on his retirement. Mr. Rogers is a very clever and versatile comedian.

A most interesting item this week is the presentation by Mr. Julian Wylie of "Fifteen Years Ago," written by George Black, and introducing an old cinematograph picture, "To Save Her Soul." The leading part in the film was played by Mary Pickford, and the main idea of the act is to demonstrate the great progress made in film production during the last 15 years. Whether the film was ever regarded as a serious one we cannot say, but, presented as it is at the Victoria Palace, with the assistance of a cockney lecturer (quite a comedian, by the way), an old-time pianist, and crude "effects," it is certainly extremely interesting and very amusing.

SONGS AND SINGERS.

Francis and Day.

A few days since Fred Day gave Geo. Burrows, at his Châlet Theatre, Skegness, a professional copy of "Tippy Canoe," prophesying that the number would be the waltz hit of the future. Mr. Burrows, whose elaborate variety and orchestral combination is unique, played over the item and, perceiving its possibilities, worked out a novel and artistic scheme for staging the same. Grace Ivell opened at the piano with the refrain, Vivian Worth singing "second" off before she appeared to sing the first verse. Then, one by one, the stage was invaded by the musicians, gradually and almost imperceptibly, a violin obbligato being played the while, while lighting effects were carefully graduated, the whole being worked up to a harmonious climax. When "Tippy Canoe" was produced in this manner a few hours later the effect was electrical, the large audience joining in unconsciously and without invitation, and according the performers rapturous applause, the undoubted hit of the season being the universal verdict.

Vernon Kingsley, the baritone of the Comedy Folk, is at the Arcadian Pavilion, Halifax, doing well, with such songs as the popular "Cooling," and "There's a Jolly Little Wife A-Waiting."

At the Dome Gardens, Worthing, where the Merry Mummers are installed this season, Frank Mayban is scoring with "I'm Going to be Married to Mary," and "My Basuto Baby." "Pickaninny Rose," sung by Cherry Lyn, is the hit of each performance, and "I Shall Remember Your Kisses," is inevitably encored.

At the Palmadium, Palmer's Green, last week, Rose Dallow, the delightful soprano, repeated her triumphs of the previous week at St. Albans with "Pickaninny Rose." Those refined artists, Peggy Scott and Renée Burnham, now at the Clapham Grand will shortly be heard in the number.

Jean Andrews, at all engagements, is continuing her success with the ballad "I Shall Remember Your Kisses."

Mabel Hind, who will be principal boy at the Shakespeare, Liverpool, this year, is scoring heavily at Skegness with "Wherever You Are," and "Julius." At a recent "Francis and Day Night," which had been publicly announced, after twenty successful songs had been sung, Fred Clements, a great believer in change, averred that he had sufficient novelties of the firm left over to continue such programmes for several more nights. Among the outstanding hits here this season, in addition to the two mentioned above, are "Peggy O'Neil," "Here Lies a Vagabond," "The World's All Right," "Say It with Music," "Pucker Up and Whistle," "God Gave each Rose a Garden," "Coal-Black Mammy," and "It's My Bath-night To-night."

Dolce Cariello is at the Royal, Leamington, singing with best results "Wherever You Are." The enormous success of John P. Long's chorus ballad in the hands of Dick Henderson, its original singer, continues this week at the Grand, Hanley.

"When the Wedding Bells are Ringing," the new number from the pens of Percy Tarling and Lois Barker, is among the best-liked songs of the talented pair, who are this week at the Glasgow Empire.

At Altrincham, where Randolph Sutton is appearing "The World's All Right," is taken up with much vigour by delighted hearers.

"When I Lost You," and "Dapper Dan," are prominent items in the current repertory of Walton Bros. and Webster at the Grand, Gravesend, this week.

Lawrence Wright Music Co.

News of the ever-increasing success of "Rainbow," "Golden Dreamboat," and "Sally," continues to come in from all parts, both from individual artists and from companies. These numbers always bring tremendous applause. An artist writing from Gainsboro' says, "It always gives me pleasure to work your numbers, for they are always 'winners' in any place."

"Wake Me Up When we Get to Alabamy," is another number which is proving an enormous success for Miss Christine Roy at the Grand Theatre, Hanley.

Lake and Barrasford, at the Empire, Holborn, continue to do well with "Sally." This number, with "Rainbow," and "Hello, Old What's A Name," proves a big success with Madame Haley's Juveniles at the Empire, Hackney.

The Doyle Sisters, writing from Theatre Royal, Blyth, say they are going enormous with "Sally," and "I Want My Mammy," and think they are excellent numbers.

News also comes from Marie Claire, Empire, Chatham, of the big success of "A-a-at-choo," and "Give Me a Million Beautiful Girls."

Mr. Felix Godin's Orchestra, at Villa Marina, Douglas, is making a special feature of Lawrence Wright's numbers, and "Sally" is the outstanding success every night, whether played for dancing or in concert programme.

"Golden Dreamboat" is still the rage of Blackpool, and is being featured by Little Emmie in Madame Pauline Rivers' production at The Tower.

Thomas Jackson, the tenor in Jno. Huddlestone and John Tiller's "Tip Top" revue at the Winter Gardens, also finds this number a winner.

Miss Lily Paget still scores heavily with "Memory Of a Song," and is a'so working "Golden Dreamboat," which she finds a still bigger number for her.

At the Palace, Reading, this week, in "Kick Off!" revue, several of the firm's numbers are being featured with great success, viz: "Sally," "Rainbow," "Golden Dreamboat," "What's A Name," and others of this season's winners. Also "Hullo America," playing at the Empire, Swansea, are including "Golden Dreamboat."

Miss Victoria Carmen continues to create great enthusiasm with "Never Mind," "Wake Me Up When we Get to Alabamy," and "Night of The Ball," whilst Miss Dolly Ross still finds favour with her audiences when featuring "Hard Up Street," "Tell Me That Story of Old Missouri," and "Sally."

The Golden Penville Quartette, with their usual popularity, continue to feature "That's How the World Was Made," "Night of the Ball," "Masks and Faces," and "Memory of a Song."

"SURPRISES."

Revue, in Five Scenes, Produced at the South London Palace, on Monday, July 24, 1922.

Messrs. Higate and Hearpman's new revue, "Surprises," had a good reception at the South London on Monday evening. The plot concerns the burglary on Sir Charles Vernon's estate, to combat which Nobby, a crook, is employed, but it is not very connected. The five scenes, however, give ample opportunity for plenty of singing and dancing numbers and some good comedy. In the latter category Mr. Billy Fern scores heavily as Nobby, a crook. He keeps the audience in very merry mood throughout. His dame burlesque, "On the Stage," is well put over. Clark and Wallace prove a great acquisition in all the comedy scenes, for they are genuine humorists, and evoked roars of laughter in their specialité acts. Mr. Victor Hallam is the light comedian of the cast, and right well does he sustain the rôle. He sings "Sally" in fine style, gives a capital rendering of "L'il Old Grannie of Mine," and joins in the duet, "Crooning," with Miss Eileen Moore. Miss Moore has a beautiful voice and gets a fine reception for her rendering of "That's How I Believe in You." Pretty Miss Lorna Ray displays versatility and charm and sings cleverly "What Do They Mean" and "I Pulled Up My Stocking." Mr. Tom H. Brooks uses his fine voice to advantage in "The Prologue" and "Sheik of Araby." Mr. Hugh Carmichael as Sir Charles Vernon, Miss May Weston and Mr. Billy Adams in minor parts, as well as a good-looking chorus, all add to the general success.

FOR NOTES on FELDMAN NUMBERS

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LEADING PROVINCIAL CENTRES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. E. Greaves; Mus. D., Mr. H. Rushworth.—Farcical comedy holds the stage this week, Mr. Nelson Keys presenting "Polly With a Past." It has that quality of involved misconception and misadventure which produces extravagant incongruities, and the humour of the situations, the swift give and take of the dialogue, are admirably sustained by a company which is headed by Miss Gwyneth Keys and Mr. Cyril Cunningham.

PRINCE OF WALES'.—P., Prince of Wales' Theatre (Birmingham), Ltd.; M. D., Mr. P. Rodway; A. M., Mr. E. D. Bradbury; Mus. D., Mr. H. Rushworth.—Brandon Fleming's new play, "Down and Out," which is being tried out in the provinces before being put on in London, provides some excellent histrionic opportunities for a well-chosen company organised by Mr. Harold V Neilson. An attic over a Soho restaurant provides the setting for the play, which has its tense moments. Prominent in the cast are Messrs. Dennis Neilson-Terry, and Arthur Whitby, and Miss Mary Glynne.

ALEXANDRA.—P., Mr. Leon Salberg; A. M., Mr. W T. Guest; Mus. D., Mr. David Cochrane.—"The Circus Queen," played here this week by Messrs. G. and J. Kirby's company, is a commodious vehicle for a series of brightly staged episodes in the musical comedy genre. The scenes are filled with fun and gaiety and various circus novelties. Messrs Charlie Jones and Kenneth Ware, and Misses Evelyn Behenna and Winnie Chapman are among the principals.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. J. Croudace; Mus D., Mr. Geo. Ridding.—The Harry Zahl revue, "Hoist Yer Slacks," provides boisterous merriment at the Palace. It is full of the sailormen and the adventures of sailormen "that never, were on sea or land," but a number of original features are introduced without doing violence to the conventions.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—The bill is headed by Pimple, who has the collaboration of Joe Evans, Gus Blake, and Maud Granby in the screaming burlesque "Her Ladyship." Joe O'Gorman brings his own note of joviality into the programme, and Tom Clare lives up to his own reputation in his witty song-piano show. Sammy Shields and Cornalla and Eddie, among others, contribute acceptable features.

EMPIRE.—P., Moss' Empires, Ltd.; R., M., Mr. H. Raymond; Asst. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Grock shows the people of Birmingham how he tickled royalty with his clowning, and on the musical side there are very skilful performances, each charming in its own way, by Dorothy McBlain, the whistling wonder, and Herbert Cave who delights with his tenor songs; Tom E. Hughes and Loch and Lomond likewise acquit themselves well.

GLASGOW.

KING'S.—M. D.s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane.—For the reopening, after the summer vacation, the management have secured that strong play, "Scandal." Mr. Arthur Hardy sends a good company with the play, Miss Ida Stratham, as Beatrix, acting powerfully in the famous bedroom scene. Mr. Philip Anthony is excellently placed as Pelham Franklin, and two well-acted parts are the Aunt Honora of Miss Florence Wilton, and the Malcolm Fraser of Mr. Arthur Aubrey.

EMPIRE.—P., Moss' Empires, Ltd.; R., M., Mr. Geo. H. Richardson; A. M., Mr. Henry Bell; Mus. D., Mr. Henry Farmer.—Tom Edwards is delighting everyone here with his diversified ventriloquial turn, and is assisted by Miss Alice Melville; Regal and Moore are a new comedian turn, rapidly making good; Lois Barker and Percy Tatling contribute musical and humorous items, and are great favourites; Jay Whidden is making his first visit here as a single turn, and does well; Stagpoole and Spier, from Australia, have a clever act; Miss Nella Allen, a vocalist from the States, gives several most enjoyable items; Mart and Pep are very funny.

ALHAMBRA, LTD.—M. D.s, Sir Alfred Butt and Mr. R. H. Gillespie; R. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—After the recent visit of the Duncan Sisters, we now get the Sisters Trix on their first visit here, and a very enjoyable turn they prove to be, clever and original. Yorke and Adams, the Hebrew comedians, come with a lot of new business; Calvin and Verona Kiraley are clever American exponents of vaudeville; Stan Kavanagh's juggling is dexterous; Frank Fay proves very amusing; and Macford's Mysterious Clock keeps the audience guessing its mechanism all the time.

OLYMPIA.—L., Artists' Agency, Ltd.; A. M., Mr. David Bodie; Mus. D., Mr. John Henderson.—Revue again fills the bill here. Harry Leaton bringing his "Bow-Wow" company. The most of the fun is provided by Leo Re'vell and George West, but they receive excellent support from Ivy Gordon, Arthur Gilrae, Harry Ernest, Bert Milton, Billy Robertson, and the Castle Roy Trio.

LIVERPOOL.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—Judging by the large audience present in this popular theatre on Monday evening, it would seem that there still remains for Liverpool an enormous amount of interest in "A Royal Divorce," despite the fact that the present is its 71st visit. Miss Edith Cole was again the Josephine, and acted with as much artistry and effect as ever; Mr. C. Raymond Wallace made a strong Napoleon; and Miss Muriel Montheath did excellently as Marie Louise. Worthy supporters were Messrs. Fred Blake (Talleyrand), W. E. Brookfield (Beaumont), Harry B. Major (Murat), George K. Achley (Grimaud), and Miss Lillian Jackson (Little King of Rome).

EMPIRE.—P., Moss' Empires, Ltd.; L. and M., Mr. George Manners; Mus. D., Mr. Albert Moore.—A particularly acceptable presentation of "The New Bran Pie" revue is the attraction here this week, and on Monday evening it afforded great delight to a large audience. Foremost in the cast were the Two Bobs, popular artists, who have made a name, and are always welcome in Liverpool; Mlle. Odette Myrtle, a brilliant comedienne whose work is highly appreciated; and Rebla, a skilful conjuror and amusing comedian. These three able players are the life and soul of the production, but they are capably assisted by Josephine Ellis, Bay Russell, and Stella Swinhoe.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus D., Mr. Frank Stokes.—"Jack of All Trades," which is being received here with much approval, is a revue full of capital comedy, well dressed, and staged in commendable style. Heading the list of fun makers is Bob Stevens, who takes full advantage of the many opportunities given to him, while Frank Harwood and Louie Hunter afford excellent support. Also in the cast are T. Arthur Ellis, Willfred Gamble, Chas. Stevens, Leonard Maxwell, Harry Stevenson, W. Haines-Allbut, the Nelsonian Quartette, Jack Thomas, Chas. James, the Leo Cud's Jazz Band, Wallace Orton's Boys, and May McGuffin's Girls.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—The greater part of the programme is taken up by Mike Madden's smart little revue, "Miss Chic of Chicago." Among the principals are Miss Anna Kemp, very versatile as Miss Chic, Syd Bradbury, diverting as the hungry waiter, Squibs, Mike Madden, an amusing Dame, Josie Meldon, Billy Stern, George Lloyd, and Phil Albert. In the variety part of the bill appear Jack Allen, ventriloquist; and Frankeby, eccentric comedy dancer.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—This popular resort is providing another excellent all-round bill, which contains the names of Stanelli and Douglas, humorous fiddlers; Harry Angers and Bert Escott, capital comedians; Brooklyn Comedy Four, as clever as ever; Pandora's Box; Dene Dunlop, very diverting; the O'Shea Girls and Terry, capital dancers; Dean and Clifton, a talented comedy couple; and Jenkins Bros., acrobatic eccentrics.

MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M. C., Mr. Dick Hardwick. — The big magical show, full of picturesque and startling sensations, which is presented here this week by the Great Carmo, forms the main attraction of the bill; but no less efficient and entertaining in their own way are also the popular comedian, Billy Leonard; and the Three Arizonas, in their juggling act.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; M. C., Mr. R. C. Clarke.—The star turn here is that of Edna Latonne, in new songs, to which is added the interest of a go-as-you-please competition for amateurs at each performance, with substantial prizes for winners; while other pleasing turns are contributed by Roselle and Clifford, the singing gipsy vagbonds; Kay and his aeroplane novelty; Frank and Somers, comedy jugglers; Will Tyler, trick cyclist; and Macpherson, with his piano-accordion.

METROPOLE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Rex Sugden.—Mr. Ventom Swift's up-to-date song-show, "All Aboard!" continues its successful course, attracting large houses to this popular theatre. On the thread of the story are strung a series of varied and powerful speciality turns, prominent among them being Albert Darnley, junr., the well-known light comedian; Mike Johnson, comedian; Bud Richie the young American raconteur, Jimmy Rich, coon comedian; and Jose Barclay-Gammon, a dainty soubrette.

KING'S LONGSIGHT. — P., Messrs. Broadhead & Son; A. M., Mr. Geo. Steel; M. C., Mr. Chas. H. Bayley.—A powerful bill here features Percy Honri and his concertina, in a charming musical act; the Sutcliffe Family, in their latest scena, "A Highland Reception"; and Dolly Ross, the popular comedienne, in new songs; while other good turns are the Three Lowell Bros., versatile artists; Bruce Macloud, ventriloquist; R. W. Willey, speciality artist; and Tom Burton, comedian.

Miss Helen May's Summer School.

Miss Helen May is now in Scarborough, where she is holding her summer school of dancing, physical culture, mime, Greek exercises, swimming and games. This is her first venture of this description, but it promises to be very interesting, for a great feature will be the dancing on the sands. Miss May also intends holding a dancing competition at the end of the session. Miss May states she is delighted with the progress made by the girl students at the High Cliff School, where she acted as judge at an examination held on Saturday, and awarded the Silver Cup to the Seniors. Miss Kitty de Rochefort is a teacher at the school after 18 months' tuition with Miss May.

PAX ROBERTSON SALON.

D'Annunzio's 'La Gioconda.'

In the tiny Bedford Hall in Upper Manor-street, Chelsea, a performance of Arthur Symons' translation of Gabriel D'Annunzio's fine play "La Gioconda" was given on Sunday evening last by the Pax Robertson Salon. The success of the performance was remarkable. Elaborate staging was out of the question, but with the aid of canvas-like hangings, a table, and two or three chairs a most appropriate atmosphere was created. Frequently the picture presented had much more than a mere suggestion of simple beauty. The dark table in the first act, with its bowl of red roses, and the branch of leaves round a window frame suggesting the garden outside, made an impression perfectly in harmony with the statement that this was a room in the house in Florence of the great sculptor, Lucio Settala. The studio scene, too, which had no furniture, but only curtained walls, was completely successful. The colours of the dresses, moreover — particularly those of Silvia Settala—were also a factor that contributed towards creating an atmosphere of beauty and distinction. The production, indeed, was excellent throughout.

The acting, in the majority of the parts, was very good. Miss Pax Robertson made a distinguished figure of Silvia Settala, the sculptor's wife, and played with considerable talent and charm. Miss Arfwedson, too, as Giaconda Dianti, in her one scene gave an excellent performance. The famous "duel" between these two women, the wife and the mistress, when they meet alone in the studio, was really extremely well acted. Mr. Leonard Dainton was very appropriately cast as Lucio Settala. He looked the part, and both his conception and performance were admirable. A very clever and beautiful impersonation was that of Miss Catherine Robertson as the half-witted girl, Sirenetta, who only appears in the last act. Mr. Alex. Robins as Lorenzo Gaddi and Mr. Bruce Moir as Cosimo Dalbo were also quite good. Altogether it was an exceedingly interesting performance of a fascinating play.

A NEW HENRY VI. PLAY.

Miss Catherine Lewis produced the first part of "Henry VI.," another of her series of History Plays, at Bedford Hall, Chelsea, on Wednesday. Beginning with the King as a baby in arms, the story is carried to the period after Gloucester and Beaufort's death. Most of the argument deals with the strife between Yorkists and Beauforts, and a clear idea is given of the passions and motives that swayed the rival factions. The gentle, pious, and weak Henry is well drawn and presented in dramatic contrast with the schemes and wire-pullers who surrounded him. A weakness is the non-appearance of Joan of Arc. Of the revival of the French national spirit that led to England's expulsion from France—a fact of enormous import in the years that followed Henry V.'s death, we hear hardly anything. Then there was Jack Cade's rebellion. As the beginning of the long struggle of the people against the power of the lords that event should mean a good deal more to the middle-class youngsters who are to learn history from these "History Plays" than the author seems to want to make of it. The whole business—including the fights at Blackheath, the "trial" of Lord Say and Sele, the entry into the City—is reduced to "noise behind curtain!" Miss Lewis' chief difficulty was how to reproduce 15th century colloquial speech so that it does not "jar"—by no means an easy thing to do. On the whole she succeeds very well. Now and then anxiety to avoid the "high-flown" betrays her into rather crude modern commonplaces, but for the most part her dialogue is at least easy and spirited. Her company serve her loyally. Mr. Bruce Moir in the name part struck the right notes of simplicity and dignity; Mr. Donald Kinghorn was a vigorous Gloucester; and Mr. F. L. Sullivan's Warwick stood out by reason of his impressive bearing and the unforced emphasis of his speech. There was a deal of wile and craft in Mr. Keith Hamilton's Cardinal, and Miss Arfwedson brought out vividly by speech and look Margaret's jealous ambition. Mr. Leonard Dainton as Somerset, Mr. A. Temple as Richard of York, Miss Catherine Robertson as Queen Catherine, Miss Eve Vallison as the Duchess of Gloucester, and Miss Madelaine Elliott as Woman of the People, all did well.

JULIUS DAREWSKI
presents
SYBIL VANE
TOPPING THE BILL
FINSBURY PARK
—THIS WEEK—

At a wireless concert broadcasted last Thursday from Marconi House the principal artists were Arthur Margetson, who gave his clever "Two Arms That Miss One" number (with impersonations of G. P. Huntley, Alfred Lester and Harry Weldon) from "His Girl," and Noreland Hay, in songs at the piano. Mr. Hay was the first "at the piano" man to attempt a wireless show, and was eminently successful.

Narodny Co.'s Latest Sensation.

"DO IT TO A DANCE TUNE"

By ARCHER C. GIBBON

COMPOSER OF "LISTENING IN."

Call or write re this SPECIAL Number.

"LISTENING IN" (SONG ONE-STEP)
The Official Wireless Song Sensation.
BAND PARTS: Full Orchestra - 2/6
Small „ - 2/-

"HANNAM FOX TROT"
Everybody must dance to this.
BAND PARTS: Full Orchestra - 3/-
Small „ - 2/-

All Proceeds given to St. Dunstan's Blinded Soldiers and Sailors Fund.

NARODNY MUSIC CO.,
PALACE HOUSE, SHAFTESBURY AVENUE, W.1.

NEXT WEEK'S CALLS.

MONDAY, JULY 31, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR AUGUST 21 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note. — Rehearsal at all theatres at 1 p.m. All artists must attend.

BRIDGWATER PALACE.—Miss Isobel Elsom and London company, July 31 (one day).

GUERNSEY ST. JULIANS.—Six Bros. Luck and company in "What Next?" Aug. 1 to 5 inclusive.

TROWBRIDGE PALACE.—Miss Isobel Elsom and London company, Aug. 2 (one day).

WEYMOUTH JUBILEE HALL.—Herbert Barnes' company in "Charlie Goes Best."

YEOVIL PALACE.—Miss Isobel Elsom and London company, Aug 1 (one day), Mareski.

RAYMOND Touring France.

BAWN CIRCUIT.

RAMSGATE PAVILION (rehearsal, 12).—Lloyd and Montrose, and company as booked.

BOSTOCK TOUR.

IPSWICH HIPPODROME (rehearsal, 11.30).—Get Rich Quick Productions present "Bubble and Squeak."

NORWICH HIPPODROME (rehearsal, 2).—Ventom Swift presents "All Aboard!"

NORWICH THEATRE ROYAL.—Carlton Wallace's Repertoire Co.

LONDON SYNDICATE HALLS.

(See page 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Lionel Bute presents "Bull Dog Drummond."

CLAPHAM GRAND (rehearsal, 12).—Victor Kelly, Violet Trevenyon, Tommy Mostal and company, Niobe, Dan Whitley, Ballin and Ray, Gicardo, Meredith and Adnel.

CROYDON EMPIRE (rehearsal, 12).—Harry Hemsley, We Three, Foster and Nixon, Bert Terrell, Marie Claire, Alexis Solinoff and Mail, Zanfrellac.

HOLBORN EMPIRE (rehearsal, 12).—Fred Kitchen, Marie Blanche and company in "If the Cap Fits," Manny and Roberts, Nelson Jackson, Stacey and Tinney, Barry Burnett, Marie Kendall, Miller and Canning, Scott and Burnham, Uniques.

ILFORD HIPPODROME (rehearsal, 12).—Arthur Gibbons presents "The Rotters."

ISLINGTON EMPIRE.—"Oh! Laugh."

KILBURN EMPIRE (rehearsal, 12).—W. & P. Productions present "All Put."

LEWISHAM HIPPODROME (rehearsal, 12).—S. Bransgrove's "Jane," Jack Lane, New McNaughtons, Pic and Alf, Maude Hughes.

PALLADIUM (rehearsal).—"Rockets."

POPLAR HIPPODROME (rehearsal, 12).—"Dr. Bodie" and company.

SHOREDITCH OLYMPIA (rehearsal, 12).—"The Mormon and His Wives."

WOOLWICH HIPPODROME (rehearsal, 12).—"Lads of the Village."

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12.)

BLACKBURN.—Sisters Dinnie, Ellwanger and Co., Frank E. Franks, Lily Morris, Willie Wallie, Duncan and Atkinson, and company as booked.

BRADFORD.—Five Wartons, Lady in Black, Lily Langtry, "Heart of a Jew," Fulgora, Bros. Marshall.

BURNLEY.—Jeavon and Jena, Laveen and Cross, George Hyam, Edna Maude, Geddes Bros., Martyn and Florence, Elsa Cowie.

CARLISLE.—Alcide Capitaine, Joe and Betty Binns, Maple and May, Val A. Walker, Jimmy Wray, Maud Hughes.

HALIFAX.—Darty and Partner, Susie Marney, Connie Browning, Mangin and Kerbel, Renee and Godfrey, La Amora and Karini, Archie Hill.

HUDDERSFIELD.—Willie Rolls, Bond Rowell, George Lee, The "Early Bird," The Balladmongers, John Luxton.

LEICESTER.—Company as booked.

SOUTHAMPTON.—The Four Mackwells, Sandy Powell, Loch and Lomond, Stanford and Allen, Fred Brezin, Symphonia, Tom Williams.

WARRINGTON.—Iizuka and Partner, Melt and Bray, Vine and Russell, Mr. Hymack, Laline, and company as booked.

RAYMOND London Shortly.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Masu, assisted by Yuri, Ike and Will Scott, Fred Duprez and company in "King Solomon, Junr.," The Hadens, Fred Cooper and company, Joseph Cheetham.

BIRMINGHAM GRAND (rehearsal, 1).—Tom Fagan, Dalmore's Table Circus, Lohse and Stirling, Bert Errol, Lew Herman presents "A Whirl of Girls," Ben Beyer, Sam Mayo.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—O'Malley and Tolley, W. P. Wentley.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Harry Day presents "Spangles."

CARDIFF EMPIRE (rehearsal, 1).—William and Joe Mandel, Herbert Clifton, Hilda Glyder, Clifford and Grey, Cornalla and Eddie, Katrina and Joan, Joe O'Gorman.

EDINBURGH EMPIRE (rehearsal, 12).—Olive and Beryl, Harry Weldon, Jay Whidden, Lucille Benstead, The Marvellous Poppescus, Barker and Tarling, De Busse.

FINSBURY PARK EMPIRE (rehearsal, 1).—Fred Stafford, Nelson and Nelson, Yvette Rugel, Dooley and Storey, Edwin Lawrence, Three Equals, Herschel Henlere.

GATESHEAD EMPIRE (rehearsal, 1).—"Hullo, America."

GLASGOW ALHAMBRA (rehearsal, 11).—Nelson Keys, Misquette and Maxly, Basil Lynn and Partner, Elida Morris, Alice and Roger Metehen, Togan and Geneva.

GLASGOW COLISEUM (rehearsal, 11).—"Rob Roy."

GLASGOW EMPIRE (rehearsal, 11).—Nellie Wigley, Barrett and Knowles, Fred Barnes, Chas. Althoff, Austin Layton, D'Ormondes, S. W. Wyndham.

HANLEY GRAND THEATRE (rehearsal, 12).—Les Pomi, Frank Le Dent, Oswald Williams, Haig Brothers and Ryan, Kilroy and Childers, Ethel Toms, Vic Sisters.

HULL PALACE (rehearsal, 1).—The Femina Quartette, Cruikshank, Yamamoto and Koyoshi, Frank Fay, Will Evans and company in "Letting Off the Fireworks," Wal Langtry, Zellini.

LEEDS EMPIRE (rehearsal, 1).—Foster Productions present "All in One," Regal and Moore, Wilson Hallett, Florence Yaymen, Lote and Her, Ray Wallace.

LIVERPOOL EMPIRE (rehearsal, 1).—Hart and O'Brien, Percy Edgar, Kharum, Marcelle de Vere, Charles Withers and company in "For Pity's Sake," Les Brisson.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Val and Ernie Stanton, Lester, Arturo Bernardi, Raie and Rosie Walters, George Formby, junr., Kitty Storrow, Stanelli and Douglas, Sybil Vane.

NEWCASTLE EMPIRE (rehearsal, 1).—The Wylie-Tate production, "The Peep-Show."

NEW CROSS EMPIRE (rehearsal, 1).—The Nicoletes, Herbert Lee, Marie Dainton, Tom Clare, Lucas and Inez, L'Incognita and John Amadio, Bernhart and Young.

NEWPORT EMPIRE (rehearsal, 1).—Violet King, Hanlon-Charles Troupe, Nick Morton, Bert Levy, Enid Cruickshank, Jack Straw, Three Max Brothers.

NOTTINGHAM EMPIRE (rehearsal, 1).—Tom E. Hughes, Carr Lynn, Ten Loonies, Pimple and Co. in "Her Ladyship," Robb Wilton, May Henderson, Les Roberty.

PRESTON EMPIRE (rehearsal, 11). — Lew Lake presents "Jack of All Trades."

SALFORD PALACE THEATRE (rehearsal, 1).—G. T. Pattman and his organ, Hal Wright, O'Neil and Thayer, The Westwoods, Dorothy Darlington.

SHEFFIELD EMPIRE (rehearsal, 1).—Malcolm Neil, Ristori and Partner, Gertie Gitana, Frank Benson, Fyne and Hurley, C. W. Woltard, Woodward and Page.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Jeanette and Scott, Victor King, Dolly Elsworthy, The Borellis, Nat. D. Ayer, J. W. Rickaby, Four Swifts.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"My Pretty Maid."

STRATFORD EMPIRE (rehearsal, 1).—Kiddy Kennedy, G. S. Melvin, "Fifteen Years Ago," Cole and Robbins, Victoria Carmen, Three Lottos, Flying Banvards.

SUNDERLAND EMPIRE (rehearsal, 1).—G. H. Elliott, Duncan and Godfrey, Emilie Hayes, Victor Bellon, Harry Gunn, George Jackley.

SWANSEA EMPIRE (rehearsal, 2).—Two Wittas, Bryn Gwyn, Two Ascots, Tucker, Du Calion, Varney and Butt, Mutt and Jeff.

VICTORIA PALACE (rehearsal, 11.30).—Bransby Williams, W. H. Squire and Co., Glenn and Jenkins, Syd Howard, Gwladys Stanley and Her Sunbeams, the Pasqualis, Charles and Billy Hartley, Lily Hayes.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Coram, Kenna Brothers, pictures.

STOLL TOUR.

(See page 19.)

RAYMOND Continental Tour.

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Foster Kershaw, Ted Marcel, James Jewell and company, Cornelius and Constance, Alice Hollander, Bel-Air Trio, Fred Keeton.

BRIGHTON HIPPODROME (rehearsal, 12).—Ella Shields, Elsie Gregory, Hanlon Brothers, Charlton, Bert Weston, Billy Bennett, Chris. Richards, Dainty Doris.

LEEDS HIPPODROME (rehearsal, 12).—Gaston, Dream Stars, Fred Russell, Fern, Bigelow and King, Maisie Ayling, Douglas and Jones, Charteris and Dickson.

LIVERPOOL HIPPODROME (rehearsal, 12).—"Broadway Jones."

NEWCASTLE HIPPODROME (rehearsal, 12).—Young Buffalo, in "The Savage and the Woman."

PORTSMOUTH HIPPODROME (rehearsal, 1).—"Many Happy Returns."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Tit-Bits," Jean Andrews.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Marie Lloyd, Mollie Drew, Walton and Lester, Lowdini, A. C. Astor, Claude Anderson.

SOUTHEND HIPPODROME (rehearsal, 12).—Oswald Bemand, Dorothy McBlain, Iris and Phyllis, Harry Tate and company, De Havilands, Levoie and Moran, Tom Stuart.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Jock Mills, George and Butcher, Alf Thomas, Chinko and Kaufmann, Stagpoole and Spier, Marjorie Fulton, Ada Cerito, Ted Waite.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Oswald Cray presents "The Plaything of an Hour."

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, Stanhope Theatre, 12).—Juliette and Partner, Leopold and Itt, The Spencers, Hughes and Austin, Ray Duval, Pearl Taylor, Bert Alva, Fred Cramer, Derek Alan, and pictures.

ASTON HIPPODROME (rehearsal, 12).—Macey and Marcelle's "Maid of the South."

BRIDLINGTON SPA.—The Kobes, Balfour Twins, Wilkie Bard, Recco, Ethel Castaldini, The Big Timers, Drienne and Rene.

COVENTRY HIPPODROME (rehearsal, 1).—"Splinters."

DERBY HIPPO. — "Mutt and Jeff" revue.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Dodd's Dixie Minstrels, Dora Lindsay, Hengler Bros., The Buckleys, Etheridge and Furse, Neil Melvin.

EXETER HIPPODROME. — Oriental Trio, Irene Magley and Monty Wolf, Bart and Edie, Garadini, Billy O'Connor, Jack Poulter.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Walter Ellis presents "A Little Bit of Fluff."

LLANDUDNO PALLADIUM (rehearsal, 11).—Vardel Trio, Four Revels, Ethel Bull, Syd Sydney, Lucane and McShane, Kirby and Hudson, Madge Bilton and Max.

LONDON SHOREDITCH. — Terise and Tait, Beswick Twins, Arthur Melrose, Vivian Peake Quintette, Daly and Marr, the Two Meurs, Silver and Fox, Christopher and Columbus, Thunder and Lightning.

LUTON PALACE THEATRE (rehearsal, 12.30). — Southwood and Pink Lady, La Petite Yuanita, Minnie Collins, Ralph Howard, Clarke and Ritchie.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Ventom Swift's Co., "High Heels and Stockings."

PENGE EMPIRE (rehearsal, 12).—London's Grand Guignol.

READING PALACE THEATRE. — "Twiddley Bits."

WALHAM GREEN GRANVILLE (rehearsal, 12).—Niblo and Doris, Syd Moorhouse, Naher and Langford, The Huntings, Marie Brett, Len Alsop, Peter Flanders and Co., Pathé.

KEITH PROWSE & CO. LTD.,
FOR THE BEST
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159, NEW BOND STREET, W.1.

"A WHIRL OF GIRLS."

At Nottingham.

This revue was produced by Lew Herman, for the first time in England, at the Empire Theatre, Nottingham, on Monday. This is a delightful twenty-five minutes' entertainment, already popular in American vaudeville, and Moss Empires, Ltd., are to be congratulated on introducing it here. It opens with a prologue, sung with gusto by Bowman Williams, followed by a bathing scene at Brighton, in which Marguerite Ronald sings a dainty song, and the Brighton Girls execute an effective dance. The resonant baritone voice of Bowman Williams is also heard in a well-rendered song. In the "Streets of Cairo" scene the Oriental Maids gained warm applause for an Eastern dance, and Jeane Robbins won hearty acknowledgments for her Danse de Orient. In her Valse of Spring, Miss Robbins gave an excellent example of the terpsichorean art, all her movements being graceful and refined. The song, "Say It with Music," found an opportunity for Bowman Williams to again display his vocal ability, and he was capitally assisted by the Music Girls in an appropriate dance. An outstanding feature of the performance is the number entitled "A Page from Dickens," in which Marguerite Ronald and Bowman Williams, costumed in the period, introduce the duets "It was a Lover and His Lass" and "No, John." Miss Ronald is the possessor of a rich soprano voice, which she uses with charming effect, and the enunciation of both Miss Ronald and Mr. Williams deserves the highest praise. The revue closes with a smart ensemble, entitled "The Late Little Nest," given by the whole company. Several encores were demanded, but not acceded to. The audience gave the artists an enthusiastic curtain, and the producer and manager, Mr. Lew Herman, is to be warmly congratulated on the revue and his artists.

"CRYSTALS."

The Forthcoming Harry Day Revue.

The work of producing the forthcoming Harry Day revue "Crystals," at Bristol Empire, on Saturday, August 5, is proceeding apace. In all there will be 20 gorgeous scenes, with beautiful music; and, remembering the appreciation with which the old London tableaux were received in "Rockets," something of a similar kind may be looked for in "Crystals."

One of the features will be an original ballet; and, to obtain authentic details as to the correct setting, both Mr. Charles Henry, the producer, and Mr. Gilbert Brown, Mr. Day's general manager, have had to undertake long journeys. Mr. Day has engaged a strong cast, including Kitty Colyer, Jimmie Leslie, Douglas Byng, Adrian Burgon, Florence Williams, May Marshall, The Royal Porth Octette, Jennie Gregson, and Mehro and Greville, dancers, and a bevy of 60 expert dancers "The Crystal Belles."

BRIXTON EMPRESS.

An excellent programme is opened by Syd Lyn and Hilda, a clever pair, who do well with patter and songs, and are received with much applause. Victor Niblo presents his wonderful singing, talking, and comedy birds, "Coocoo and Laura," which greatly amuse the audience. Niblo and Dorris follow, and their inconsequent patter and imitations serve them in good stead. George Pickett and Co. appear in a clever, humorous sketch, entitled "The Early Bird." Miss Dorothy Wilmer as a French cinema actress proves a great asset to the farce. Miss Phyllis Faye sings some catchy songs, and Fisher and Lee, accomplished dancers, delight everybody. Harry Champion, one of the old school, causes infectious merriment with his droll songs, especially the ditty, "Put Some Treacle On My Pudding."

Josie White and Joe complete the programme with a wonderful acrobatic performance. They are clever artists, and thoroughly earn the hearty applause awarded them.

MME. KARINA'S NEW BALLET "FISHERFOLK."

Mme. Karina's Italian ballet scene called "Fisherfolk," by Capt. Janssen, with music by Kubelik-Kreisler-Pépini and de Beriot, will be played at the King's Theatre, Edinburgh, for the week commencing July 31, and for the week commencing Aug. 7 at the Regent, Brighton.

This Italian ballet is a love story of a little Russian refugee ballet girl, "Karen," who was saved from a shipwreck, the rescue being effected by an Italian fisherman and his son Pietro, the former adopting her.

When the curtain rises three years have elapsed since the rescue, and Karen is now fifteen. We see her in the forest with her few treasured belongings, and, believing she is unseen, she amuses herself by posing and dancing, admiring herself, meanwhile, in her little glass. She is surprised by Pietro, who, seeing her thus, falls suddenly in love with her.

Another fishergirl, Maria, enters and dances with Pietro, thus rousing Karen's jealousy and awakening her love.

The ballet concludes with a charming love dance. Mme. Karina will appear as the little orphan girl, supported by Mons. Arturov and Miss Farnham.

MAIDSTONE CRICKET WEEK.

During the past week the Kentish town has been en fête, and the weather has rather favoured the promoters of the various entertainments. Cricket proved a big attraction during the day and in the evening there was an abundance of fun. G. P. Huntley, in "Wall Papers," at the Palace, attracted large audiences each night. The "Bow Bells" Concert Party, and the R.M.L.I. Orchestral Band also drew their share of people, while the Maidstone Military Band, under Bandmaster W. J. H. White, were very popular for their music and open-air dancing, prior to the firework displays. A children's carnival on Thursday evening in the Brenchley Gardens was exceedingly popular and the dresses and "Get Up" of some of the young aspirants to the prize list showed considerable ingenuity. One of the cleverest of character studies, which secured a first prize, was that of Joan Richards, a child of 5½ years, as a "Navvy," even to the old clay pipe. Amongst those present were the Mayor of Maidstone (Alderman D. Lyle) and Mrs. Lyle; the Mayor of Deal (Alderman W. Lambert) and Mrs. Lambert. During the whole of the week the town has been gaily festooned with flags.

ACTRESS'S FLAT RANSACKED.

Burglars who broke into the flat of Mr. Harry Day, and his wife, Miss Kitty Collyer, the actress, at 31, Carlisle-mansions, Carlisle-place, Westminster, on Sunday, secured jewellery and furs, and wrought wanton damage to furniture and valuable property to the extent of many thousands of pounds. Entrance was gained to the flat by cutting a glass panel in the door, and when the burglars had appropriated as much booty as they could get away with they deliberately smashed up valuable furniture and ornaments, slashed pictures and wearing apparel, and in general played havoc with the flat. Every room was ransacked, and wardrobes and drawers emptied.

The missing jewellery included gold watches, platinum and diamond sleeve links, gold inlaid powder-box, tortoiseshell cigar box, gold and diamond bracelets and rings, gold cigarette-case, as well as a number of ermine, sable, and skunk furs, some small but valuable pictures, a collection of antique ivory figures, and some of Mrs. Day's wedding presents. The property damaged included two costly Dresden china vases, the backs of dressing tables and writing desks, and pictures ripped from their frames.

It is stated that the men were heard moving about by occupants of the flat above, but it was assumed that Mr. Day had returned to the flat. Mrs. Day, who also was away over the week-end, has been caused great inconvenience by the burglary, as some of the dresses stolen and damaged were to have been worn by her in the new revue. "Crystals," with which she is going on tour early in August.

GROCK AS HAIRDRESSER.

The above sketch was executed in 35 seconds by Van Dock, the lightning caricaturist, to illustrate an anecdote told to an "Era" representative by Grock in his dressing-room. Arising out of the story of Grock's bald scalp, told in our columns a few weeks ago by "Proscenius," the famous clown related how, many years ago, when travelling with a circus in Spain, it often proved difficult to find a good hairdresser. The members of the troupe rendered mutual first-aid by cutting one another's hair, until at last Grock became so skilful that he was appointed honorary barber to the company.

One day he met Van Dock, just returned from a Continental tour, who inquired where he could find a good hairdresser. "Why, here," replied Grock; "he stands before you!" Van Dock had confidence in Grock's well-known kindness of heart, and trusted him not to mutilate him beyond recognition. He assured our representative, however, that although his hair is thin to vanishing point on top, Grock showed great dexterity in disguising the fact by bringing the side-pieces across the crown.

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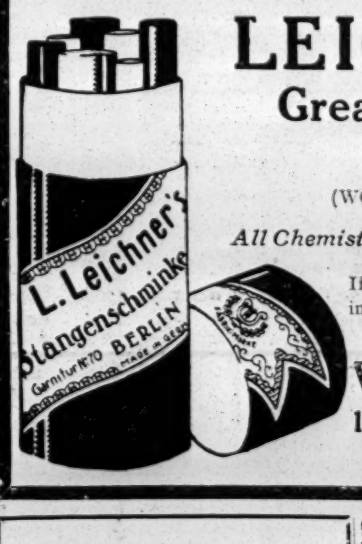
. . . WARNING . . .

I, HARRY GUNN, sole owner and proprietor (protected by Copyright and Lord Chamberlain's License) do hereby notify all whom it may concern, that no other person than myself has any interest in, or right to produce, any of the following Sketches or Scenes:—

1. THE FARM HAND & FLAGSELLER
2. THE WEDDING SCENE
3. THE MURDER SCENE
4. THE SEASIDE SCENE
5. THE STREET MUSICIANS
6. THE HOSPITAL SCENE

And further take notice that I have instructed my Solicitors, JUDGE & PRIESTLEY of 3, Liverpool Street, London, E.C.2., to immediately apply for an Injunction against any person or persons who infringe my rights in any way whatever.

Dated this 17th day of July, 1922.
(Signed) HARRY GUNN.



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NOTICE TO ARTISTES.

There are a few vacancies for our Front page Portrait spaces.

Details and rates—which include cost of block—may be obtained on application to

The Advertisement Manager.

"Do the Dead Talk?"

America's best film of the year, "Do the Dead Talk?" will shortly be thrown upon the principal screens of the British Isles by United Kingdom Photoplays, Ltd., and the first observers in this country will induce all their friends to flock to see it. It is the first masterpiece dealing with actual communication between the living and the dead.

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FILM NOTES AND NEWS.

Cinemas and Vocal Music—"Brown Sugar"—"Rob Roy" Stories.

The Cinemas and Vocal Music.

At the meeting of the L.C.C. yesterday, the Theatres and Music Halls Committee reported that they have been advised that the Council has no power to vary the conditions of a licence granted by it in respect of a place of public entertainment during its currency. In practice this has proved to be very inconvenient and sometimes operates harshly towards the licensee. For example, many of the music licences issued in respect of cinematograph halls are subject to a condition that only instrumental music incidental to the cinematograph exhibitions shall be given. If it is desired to give vocal music in addition, this cannot be done under the licence until the restriction has been removed, and the only occasion on which an application to that effect can be made is the annual licensing session in November.

The Committee were of opinion that the Council should apply to Parliament for power to vary, on the application of a licensee if considered necessary or desirable, and the solicitor having advised that the Council has power to promote such legislation. They recommended accordingly.

"Brown Sugar."

This is a wholly delightful British screen adaptation of the successful play of the same name, and it met with cordial approbation on its initial production on Wednesday last. The story, which is well-known, will make an immediate appeal to our readers, as it shows how a pretty chorus girl, who marries for love a young lord, jeered and taunted by her husband's aristocratic connections, turns the tables on these snobbish people, and eventually earns the affectionate regard of her blue-blooded parents-in-law, and the wholesome respect—if not regard—of those who had alternately derided and patronised her. The piece is splendidly acted, Miss Lilian Hall-Davis and Mr. Owen Nares as the principals are admirably suited. Some very real "peeps behind the scenes" are a pleasing feature. Marks 10.

"A Sailor Tramp."

Shown at the New Gallery under the auspices of the British National Programme, "A Sailor Tramp," a film adaptation of Bart Kennedy's novel, featuring Victor Maclaglen and Hugh E. Wright, achieved an immediate success. It is a fine, heartening story, and shows two widely different specimens of derelict humanity in a highly sympathetic manner. One of these two, a burly seaman down on his luck as the result of a robbery committed while he is stupefied by a drugged drink, chums up with a disease-wracked cockney, who is also "down and out." The affinity and affection which springs up between the two men forms the basis of the story, and being finely realised by the actors concerned. The spectator follows the ups and downs—mostly the latter—of this strangely contrasted pair with the keenest interest, the "lump in the throat" being experienced more than once before the happy denouement is reached. Mr. Victor Maclaglen as the sturdy sailor and Mr. Hugh E. Wright as the puny cockney are splendidly real, the support throughout being excellent. The seascapes and small seaport scenery are an added attraction. Marks—10.

English Comedian's Success.

Under this heading reference was made in a recent issue to Mr. Stan Laurel, a comedian known for his work in numerous American vaudeville engagements, who is shortly to be introduced on the screen by the Amalgamated Producing Company of Los Angeles. It should have been added that Mr. Laurel is a son of Mr. Arthur Jefferson.

"Rob Roy" Stories.

Will Kellino is back from Scotland with many good stories of his six weeks' filming of the Gaumont "Rob Roy" exteriors. Perhaps the best of the bunch is the tale of a misunderstanding with the "supers" during the filming of Rob Roy's funeral scenes when Kellino shouted "Bring out the Bier!" There was disappointment and dismay when the bier turned out to be very "flat"—as a deal board naturally would be.

The company wound up their visit to Aberfoyle with a concert at the Bailie Nicol Jarvie Pavilion in aid of the Highlanders' Hostel. A varied programme was contributed to by leading members of the company.

En route to London on Wednesday, the "Rob Roy" company made a triumphant procession through Glasgow. Three decorated cars, in which the players appeared in costume, toured the city, visiting the various cinemas.

"Mr. Justice Raffles."

The Imperial Film Co., Ltd., released the Hepworth picture play "Mr. Justice Raffles," on Monday. It was produced by Cecil M. Hepworth, Gerald Ames and Gaston Quiribet; and Gerald Ames plays the rôle of the Amateur Cracksman.

"Mr. Justice Raffles" has provided excellent screen material, and in this firm there are many beautiful scenes. A cricket match in progress at Lord's, with views of the enclosure and remarkable "close-ups" of a vast crowd; an otter hunt (probably the first ever sceened); marvellous moonlight effects on the river, and "thrills" are all ingredients of the picture. The producers have spared no trouble or money to make the picture accurate in every detail. The picture, we are informed, has been well booked up by exhibitors in all parts of the country.

Bohemian Life.

The portrayal of Bohemian life on the screen has occasionally been attempted, but generally with indifferent results. The work of Adelqui Millar in this direction is best known by his production of "Laughter and Tears," for Granger-Binger, which has been a tremendous success on the Continent. Great things are expected of the Chelsea story, "Pages of Life," the first film he is producing for his own concern, Adelqui Millar Productions. Miss Evelyn Brent plays the dual rôle of an old woman and a young girl.

"The Cricket on the Hearth."

This film adaptation of the famous Dickens story, shown at the New Gallery on Friday by the W. & F. Film Service, cannot be considered as wholly satisfactory. Dickens' stories on the stage are a difficult enough proposition under the most favourable conditions, the atmosphere so skilfully created in the works of the great novelist being difficult to realise. In this production, in which all the characters are impersonated by French artists in a foreign environment, this indefinable but essential quality is entirely missing. The story, in consequence, becomes stilted and unreal, and it seems a pity so much that is otherwise good in the production should have been more or less thrown away on an almost insurmountable task. Marks—8½.

Scotch Music in New Film.

In presenting the latest Progress British Photoplay, "The Lilac Sunbonnet," the accompanying music is certainly appropriate to the film, a rendering of S. R. Crockett's Scottish love romance. Such famous pieces as "Annie Laurie" and "Blue Bells of Scotland" are introduced, and here and there, where the humorous interludes occur, are selections of Sir Harry Lauder's popular songs. Joan Morgan, the leading player, is seen in some clever Scotch interior scenes and exterior scenes, in which the Scottish Lakes make an imposing background. The picture will be released on the British National programme by Butcher's Film Service, Ltd.

First Colour Picture Play.

With an exhibition value placed at one million dollars, "The Glorious Adventure," J. Stuart Blackton's Prizma-colour film, presenting Lady Diana Manners and an all-star British cast, will be distributed throughout the United States and Canada early in September by the Allied Artists' Corporation. Mr. Blackton, who made this daring experiment in producing the first full-length photo-play by the new Prizma-colour process, is elated over the American reception of the film at its initial Broadway showing, and particularly pleased that this distinguished company will distribute his picture throughout the United States and Canada. Recently, Mr. and Mrs. Douglas Fairbanks (Miss Mary Pickford) gave a special exhibition of the film at their home in Hollywood, Cal., to which all the noted film stars were invited.

S.O.S.

The Ralph Pringle Fund.

The above urgent call for immediate assistance is being sent out to the trade on behalf of one of its oldest members—Ralph Pringle—who is in sore need of help, having fallen a victim to that most painful and relentless disease—cancer. To help make him as comfortable as possible, and to provide for the family dependent upon him, a number of his friends called a meeting at the Artists' and Press Club, Bristol, on the 18th, at which it was decided to raise a fund for his benefit and to issue an appeal to the trad. A committee was appointed to deal with the matter, of which Councillor Horace Livermore is chairman, Mr. C. E. Gigg treasurer, and Mr. F. D. Sumpter secretary.

Ralph Pringle was one of the pioneers of the film industry, one of those who blazed the trail and so made the way easier for others following after. A prince of good fellows, he was always ready to help others; but apart from what he did personally for individuals, he must, in his time, have raised many thousands of pounds for various charitable purposes.

The committee, in issuing this appeal to the trade, are confident that it will meet with a ready respons. Those who worked under the R.P. banner in past days—his old comrades—and those who have come into the business of late years, and know him only by name, will, we are sure, all alike respond to this appeal for one who has done so much for the industry.

All donations, large or small, will be gratefully accepted. Cheques, money orders, &c., should be crossed and made payable to the Ralph Pringle Distress Fund and sent to the chairman, Councillor Horace Livermore, Ralph Pringle Distress Fund, Artists and Press Club, 34, Park-road, Bristol.

CINEMA AUCTION.

The well-known firm of Messrs. Harris and Gillow held on Thursday afternoon their first sale in the new rooms acquired by them in Wardour-street, the heart of filmland. An extensive business has during the past few weeks been done by the firm in the disposal of cinemas in various parts of the country, sales having been effected by them to the amount of over £150,000. Among the properties placed are the Blue Halls, Hammersmith, the Coronation Theatre, Brighton, the Perfect Picture Palace, Tottenham-lane, the Picture House, Beaconsfield, and a site in a prominent position at Clapham Common upon which a super-cinema is to be erected.

At Thursday's auction, which was conducted by Mr. Harris, the following properties were offered for sale: The Scala Cinema, Hammersmith; the Buckland Picture House, Dover; the Palace, Pembroke Dock; and Barger's Palace, Haverfordwest. The first lot submitted was the Buckland Picture House, Dover, freehold, which was described as a very handsome and exceedingly well-constructed property, with equipment of the very best class. The bidding started at £4,000, and went up to £5,400, when it was withdrawn. The Scala Cinema, No. 255, Hammersmith-road, held under two leases expiring seven years hence, at a rent of £190 per annum, was the next lot. The first bid was £1,500, and eventually £2,000 was reached, when the property was knocked down to Mr. J. H. Baker. The Buckland Picture House, London-road, Dover, freehold, and with possession, was withdrawn at £5,400, the bidding having started at £4,000. Other properties offered were the Palace, Pembroke Dock, held for twenty-six years, at £6 ground rent, which was withdrawn at £6,900, and Barger's Palace, Haverfordwest, with seating for over 580, and unexpired lease of 252 years, for which £2,450 could not be taken.

The Vaudeville Picture House, Bath, is closed this week for re-decoration, but is to be re-opened next Monday under the sole direction of Mr. A. E. Vaughan, so long associated with this house.

ENTERTAINMENT FINANCE.

Favourable Factors.

THE HALF-YEAR'S NEW ISSUES.

Little of interest took place in the Entertainment Share Market during the past week. A little hesitant buying was observable from quarters where it is recognised that trade must recover sooner or later, and the present is probably the lowest point in the depression. Nevertheless, during the lean season many will go to the wall. The failure of the Everyman Theatre, however, cannot be taken as due to any but normal causes. A statement of the company's affairs was submitted to the Official Receiver, showing liabilities of £19,261, which included loans on debenture stock amounting to £13,143, and assets £51. A prospectus was issued setting forth very high ideals, but the fact that no dividend was to be paid and any profits made were to be utilised in furtherance of the company's objects did not appeal to the public. Out of a nominal capital of £30,000, only £2,712 has been paid up.

Alliance Films Preferred Ordinary shares were on offer and taken round about 2s. 6d., but support was forthcoming, and the price closed firm and higher at 3s. Associated Provincial Picture Houses Ordinary were steady at 2s. 6d., with the 7 per cent. Debentures at 45. Biograph "B" showed no movement at 2s. 2d., and Coliseum Ordinary and Preference were idle and dull, with the Debentures at 90½. Electric Theatres Ordinary at 2s. 4½d. attracted little notice, and London Palace and L.T.V.'s Ordinary showed no change, marking respectively 6s. and 9s. 4½d. L.T.V. 7 per cent. Cumulative Preference at 11s. 3d. and the 6 per cent. Debenture stock at 45 were also unchanged, but London Pavilions were purchased at 61s. 3d., being a shade harder.

Moss' Empires 6 per cent. Debentures, now fully paid, marked 97½, and the Oxford stood steady at 70s. Picture Playhouses have not notched a bargain since the beginning of June, and still looked a dead market. Stoll Productions Ordinary improved at 8s. 6d., and the 8 per cent. Preference was firm at 12s. 1½d. Kingsways, however, were slack at 11s. 6d., with the Preference 17s. 6d. and the Debentures 87.

PRESENT PRICES.
CINEMA COMPANIES.

Company.	Stock or Share.	Issued Cap. £	Price.
Provincial Cinema Theatres	£1	500,000	⅜–⅝
Do. 10% Part. Pref. Ord.	£1	1,000,000	6/6–7/9
Do. 7½% Cum. B. Pref.	£1	600,000	12/6–13/6
Do. 7½% Cum. A. Pref.	£1	100,000	16/6–17/6
Stoll Picture Theatre (Kingsway)	10/-	150,000	9/6–10/6
Do. 8½% Cum. Pref. ..	£1	150,000	1⅞–2
Do. 7% 1st Mort. Debs.	Stock	100,000	85–90
Stoll Picture Productions	£1	200,000	7/6–8/9
Do. 8% Cum. Part Pref.	£1	200,000	10/9–12/3
Associated Provincial Picture Houses ..	£1	400,000	2/6–3/9
Do. 7½% Cum. Pref. ..	1s.	100,000	9d.
Do. 7% Debs.	Stock	25,000	40–50
National Electric Theatres	10/-	30,503	⅝–¾
Do. Deferred	1/-	1,000	—
London Palace (1921)	£1	203,787	5/3–6/3

THEATRE AND MUSIC HALL COMPANIES.

Alhambra	£1	79,106	⅛–⅜
Coliseum Syndicate ..	£1	70,588	48/0–50/0
Do. 7% B. Pref. ..	£1	70,588	14/9–15/3
Do. 6% Pref.	£1	44,000	12/9
London Pavilion ..	£5	130,000	2½–2¾
Do. 6% Cum. Pref. ..	£5	50,000	3¼–3½
London Theatres of Varieties	£1	400,000	8/6–10/6
Do. 7% Cum. Pref. ..	£1	100,000	10/9–11/9
Metropolitan Theatre of Varieties	£1	45,007	7/9–8/9
Moss Empires	£5	560,000	4¾–5¼
Do. 5% Cum. Pref. ..	£5	478,785	3⅜–3⅝
Oxford	£5	100,000	3¼–3½
Theatre Royal, Drury Lane	£1	125,000	⅞–1⅛
United Varieties Syndicate	£1	35,169	2/0–3/0
Variety Theatres, Consolidated	£1	137,007	2/0–3/9
Victoria Palace ..	10/-	80,100	18/9–20/3

Robert Arthur Theatres.

The report of the Robert Arthur Theatres Company for the year to April 30 shows a net profit of £1,535, including a sum transferred from income tax reserve, and after providing for redemption of "D" Income Debenture stock and interest charges. This sum the directors recommend shall be carried forward in the appropriation account. The sum of £1,056 has been transferred from profit and loss account towards extinction of the balance of sinking fund instalments amounting to £3,056 carried forward last year. Interest for the year at 6 per cent. less tax, amounting to £398, has also been provided for on the outstanding "D" Income Debenture stock, and will be paid on Aug. 1. The renewal of the stage electrical installation at the Royal Court Theatre, Liverpool, which was required to be carried out by the municipal authorities, has been completed at a cost of £6,340. This expenditure is being written off over a period of seven years. The first instalment of £940 has been debited to the profits for the year to April 30 last, and the balance of £5,400 has been carried forward, and will be written off future profits.

The directors regret again that in view of the small profit earned and the state of the theatrical business at present they do not feel justified in recommending the payment of the Preference dividend, which is in arrear since 1914.

Sundry creditors stand at £11,250, which includes liability for taxation. The company has a general reserve of £19,000, and reserve for repairs and renewals of £2,000. Goodwill stands as a credit for £37,200, and it will be difficult to produce this if better times are not seen. The cash in hand and at bank amounts to £10,800.

New Money in Cinemas.

A reassuring factor in the present depressing conditions is provided by the fact that during the past half-year the amount of fresh money invested in the amusement industry has been very considerable. This certainly gives ground for confidence in the future. It is rather surprising to discover that among the new companies registered at Somerset House from Jan. 1 to June 30, 1922, were no less than 121 cinema enterprises, with a total capital of £2,204,525, approximately £18,000 each. Of these 121 companies only 23 were public concerns, but the capital of these 23 was £1,375,000, considerably more than half the total. There were 38 new theatrical enterprises, with a total capital of £158,950. Altogether, during the half-year 4,041 new companies were registered with a total capital of £65,688,316, an average approximately of £16,000 each.

This suggests, perhaps, that there is a modicum of truth in the Chancellor's assertions regarding the mushroom growth of cinemas and their over-capitalisation, but such a contention cannot possibly hold good for the past six months, although it may have been true of the boom period. I prefer to take it as a reassuring sign.

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

LONDON MUSICAL COMEDY PRODUCTIONS, LTD.—Registered July 14. 25/27, Oxford-street, W.1. To carry on the business of theatre, music hall, cinema and concert hall proprietors. Nominal capital, £2,010, in 2,000 ordinary shares of £1 each and 200 "B" shares of 1s. each. Directors: To be appointed by subscribers.

DUOPHONE SYNDICATE, LTD.—Registered July 14. To acquire inventions for improvements in gramophones and the like sound recording and reproducing instruments. To carry on the business of manufacturers and dealers in machines and instruments of all kinds. Nominal capital, £10,000, in 10,000 shares of £1 each. Directors: C. L. Newland, 223, Westmount Road, Eltham, S.E.9 (chairman); W. Noon, 53, Whitefriars-crescent, Westcliff-on-Sea; W. Casbon.

VICKERS' PIANOS, LTD.—Registered July 20. 47, Knowsley-street, Bolton. To acquire and carry on the business of pianoforte manufacturers and dealers and gramophone dealers. Nominal capital, £9,000, in 9,000 shares of £1 each.

BRISTOL C.E.A. MEETING.

The usual monthly meeting of the Bristol and West of England Branch of the C.E.A. was held at Bristol, on Tuesday, July 18, The branch chairman, Mr. A. B. Atkinson, presided.

New Standard Contract.

The secretary announced that the whole of the recommendations of the branch for the new standard contract had been adopted.

Application to Show Slides.

An application from the Bristol Labour Council with regard to the "No More War" campaign was brought before the meeting. The council asked exhibitors to advertise, by means of slides, a demonstration which was being held in Bristol on July 29. The movement was supported by the Dean of Bristol and many prominent citizens. The secretary said some exhibitors had already intimated their willingness to show slides.

On the motion of Mr. H. Tomkins, seconded by Mr. E. Mulford, it was decided to show the slides as required.

The Tax Division.

Mr. S. H. Justin said he was in the House of Commons on Wednesday evening when the division on Sir Walter de Frece's motion was taken. The matter was made a party question, the whips were put on and it was decided on party lines. He suggested that a copy of the chart issued in connection with the campaign should be sent to each party agent and each member and candidate in their area.

Delegates' Report.

The two branch delegates, Messrs. H. Tomkins and S. H. Justin, then submitted their reports, Mr. Tomkins dealing with the Liverpool Conference, and Mr. Justin with the London meeting of the General Council on the 12th inst.

Insurance of Employees.

Mr. H. Tomkins raised the question of the insurance of employees. He said his attention had been drawn to the matter by an article in a trade paper, which he read to the meeting. He said he had been paying for all his employees up to now.

A member said he understood they need only pay Health Insurance for cleaners and nothing at all for cashier or attendants unless they were engaged over 30 hours. Mr. Tomkins said he had been told by an official that he would have to pay for the lot.

Mr. S. H. Justin said musicians were exempt both from Health and Unemployment Insurance if they got over 2s. 8d. per hour, but if their wages averaged less than that amount they would have to pay insurance. He pointed out that in the case of musicians an interval is reckoned in with the hours of playing; thus, if a musician plays for 3½ hours and gets an interval of half-an-hour it is reckoned as four hours.

The Tax Campaign.

During a discussion on the Tax Campaign the methods adopted by the Abolition Committee came in for a good deal of criticism.

The chairman said that when he sent up the amount of his levy he expressed the opinion that no concession would be gained this year, and in that case he suggested that the branches should be asked to give their suggestions with regard to the campaign for next year, which he considered should be started at once. He had a reply from the assistant secretary saying that it was fully expected to get some concession this year, but in the case of this not being obtained his suggestion would be brought before the General Council.

Mr. Justin mentioned that a meeting would be held to consider future action and the matter dropped. This concluded the business of the meeting.

"Dressing Up" a Road.

Mr. Maurice Elvey, in connection with his introduction of various ancient inns in "Dick Turpin," which is to be trade shown shortly, with Matheson Lang in the title rôle, relates that although these inns had preserved their original exteriors, the macadamised roads in front of them were not a bit like the deficient thoroughfares of the period; so Mr. Elvey had many cartloads of earth, tan, and sawdust—a combination which seemed to him to give the best effect—distributed over the roadway. It is only by such thoroughness that our leading British producers can cope with their American rivals.

THE WEEK'S RACING.

The Sussex Fortnight.

SOME SOUND CHANCES.

The best class racing can always be relied upon at Liverpool, and throughout the three days it was one succession of good horses fighting out strenuous battles, the finishes being thrilling in several instances.

The Felix Leach stable is now in grand form, and following on the success of Isle of Wight for the rich Molyneux Plate, came the Liverpool Cup win with Eaglehawk. Isle of Wight has been before us on several occasions throughout the season, showing himself as a game, improving colt. He had already won two good races, but his victory here eclipsed anything he has done before, and it is very clear the son of White Eagle is going to make up into a real top-notcher over sprint courses. Follow him up

Eaglehawk was more of a surprise to those outside the inner circle. He certainly ran well in the Eclipse Stakes, but prior to that had not been on a racecourse since Goodwood of the previous year. He was backed here in significant fashion, and won like a good thing. The Eclipse must have brought him on tremendously; certainly to a greater extent than the Manton camp had any expectation of. They followed up Stratford with the greatest confidence, and were greatly surprised to see their pion beaten.

Stratford was not in the best of moods, and threw Donoghue on the way to the post, giving him a nasty shaking up. This would naturally be of no assistance. Still, perhaps the best thing is to accept the form as it stands, and rely upon it until it gets bowled over again.

We had a pointer to the brilliance of Town Guard and Cos when La Lumière spreadeagled her field in the Hurst Park Two Year Old Plate. She won like a good one, and undoubtedly is a good one. With this idea in mind, what must Town Guard and Cos be?

The Stockbridge stable also took the other big event, the Duchess of York's Stakes, with Corcyrian, who beat the luckless Brinklow a short head.

The Chesterfield Cup.

(Run Friday, July 28. Distance 1¼ miles.)

After the Stewards Cup this race ranks as the big handicap of the week, and anything that does really well in it can be followed up for success in the near future. As a rule, good Kempton or Epsom performers are the items to follow, the former especially so, as the courses are somewhat similar, and both right-handed so far as the turn is concerned.

Blue Lady, without her penalty, would have looked to hold a sound chance, but now we think she is a little overdone. If Manton succeeds in lifting the spoils, it will be with one of their more lightly-weighted candidates, and of these we prefer Galaciella and Dunks Green.

Galaciella, after running second to Pogrom for the Coronation Stakes at Ascot, and unplaced to Blandford for the Princess of Wales Stakes at Newmarket, easily disposed of some very useful performers in the Wiltshire Stakes (1¼ mile) at Salisbury. That we take to be a fair measure of her capacity, and we ignore the after running against Leighon Tor at Newmarket. She has a sound chance here, and if Taylor has a better, then he will go very close for the race.

Of the rest, outside Blue Lady, down to 9st., we like Grandcourt, who is a real game performer, that will be perfectly suited by conditions of going and distance. If some of them are at their best, we do not think he will quite get there, but if he runs he is certainly not one to hold in contempt.

Evander is improving, and the reasonably sure winner of a good handicap this autumn, but it may be a little soon to expect him for a big race just yet, despite his forward running in the Liverpool Cup.

Marsh holds a magnificent chance with the better of Will Somers and Montserrat. The former will be perfectly suited by the distance, and his form, both in the spring and later, will bear a lot of scrutiny. So far as Montserrat is concerned, surely his fifth in the Royal Hunt Cup and third in the Irish Derby, stamp him as possessed both of speed and stamina in no mean degree.

Fred Power has shown ability both to go fast and to stay thoroughly. At Chester he beat that good colt Royal Lancer, and while the latter turned the tables at Windsor upon altered terms, the Beckhampton colt by no means disgraced himself. He has since won at Ascot, easily accounting for the supposed good thing, Chivalrous, in the Bessborough Stakes (1½ miles), and afterwards run a fair third to King's Idler and Devizes for the Newbury Summer Cup (1½ miles). His failure afterwards to get into the first three for the Wiltshire Stakes was excusable. He was there conceding 22lbs. to Galaciella. The difference between them is now reduced to 11lbs.

Statuary will be well suited by the distance, but we doubt her possessing pace enough for this.

Ring True is advised as a probable absentee. He has been under the weather of late, and not quite himself.

Tharros accounted for fair opposition when winning the Home-bred Cup (1½ miles) at Gatwick, in June, and he is well and fancied. That about completes the danger zone from our point of view.

We take Taylor's Selected, Grandcourt, Will Somers, or Montserrat, Fred Power, Statuary, and Tharros to hold the rest, and give

FRED POWER

as a sound each-way investment. The danger is Marsh's selected.

Hints for the Week.

To-day (Wednesday) the Goodwood Plate and King George Stakes are the principal events. The King George Stakes will be affected by the Stewards' Cup. Black Gown will be meeting Pharmacie, on 3lbs. worse terms than in the handicap, and if she waits for this, Pharmacie should have the pull over him. Both, however, may run up against one that will be more than a match for them in Golden Corn. She has only run once as a three year old, when third to Silver Urn and Soubriquet for the One Thousand Guineas. There is no doubt sprinting is her game, and she is advised as at her best. We think GOLDEN CORN will win this. If relatively as good as she was as a two year old, she will not only win it, but win it easily.

The Goodwood Plate is very open. It is a gruelling course, that will just suit FLINT JACK, and, as we think his race at Hurst Park will have brought him on, we shall trust him again.

The Singleton Plate rests between STRATHLEVEN, Francis Joseph, John Green, and Thelma, and we like them as placed.

On Thursday, for the Halnaker Plate, we like FORDINGBRIDGE, and regard Parth and Tornaveen as the dangers; while, so far as the Drayton Handicap is concerned, the horse to beat MARSH'S selected of Will Somers and Montserrat will want a lot of beating, the danger being Goldendale.

On Friday, the Chesterfield Cup has been dealt with. We take FRED POWER, each way, to be sound, and regard Marsh's selected as the danger. STRATHLEVEN will want a lot of beating for the Chichester Plate, and TAMAR looks good for the Gordon Stakes.

On Saturday, at Alexandra Park, follow AZIMUTH for the Maiden Two-Year-Old Plate, BLARNEY STONE for the Alexandra Welter Handicap, and QUARTER DECK for the Three-Year-Old Handicap.

At Brighton, on Tuesday, HEROD PHILIP holds a sound chance for the Brighton Stakes, and the ancient GOLLY EYES will want beating for the Marine Plate, over his favourite course.

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ON THE ROAD.

PLAYS.

ABBOTT (E. R.). REP. CO. — July 24, Regent, Longton.
AFGAR.—July 24, Taunton and Weston-super-Mare.
ARE YOU A MASON?—July 24, Prince's, Blackburn.
* BAYNTON (HENRY) CO.—July 24, O.H., Harrogate; 31, Pier T., Eastbourne.
* BEGGAR'S OPERA.—July 24, Margate; 31, Lowestoft.
* BILL OF DIVORCEMENT.—July 24, T.B., Southend; 31, Llandudno and Buxton.
BROKEN MELODY, THE. — July 24, Keighley.
* BROWN SUGAR (MAINWARING-DUNSTAN). July 24, T.H., Hunstanton; 31, Pier T., Herne Bay.
* BULL-DOG DRUMMOND (BLUE).—July 24, D.P., Eastbourne; 31, Folkestone Pleasure Gardens.
* BULL-DOG DRUMMOND (RED).—July 24, Worthing and Bognor; 31, West Pier, Brighton.
* BULL-DOG DRUMMOND (WHITE).—July 24, Croydon; 31, Camberwell.
* CHARLEY'S AUNT.—July 24, Grand, Llandudno; 27, Pav., Rhyl; 31, Princes, Bradford.
* CHOCOLATE SOLIDER. — July 24, Emp., Bristol.
* CLOTHES AND THE WOMAN.—July 24, Pier T., Eastbourne.
* DADDY LONGLEGS.—July 24, Pal., East Ham.
* DOBELL, W.—July 24, Cinema, Carlow.
* DOWN AND OUT.—July 24, P.O.W., Birmingham.
* D'OYLY CARTE OPERA CO.—July 24, Gaiety, Hastings; 31, H.M.O., Blackpool; (New Company), Devonshire Pk., Eastbourne.
ELIZA COMES TO STAY (JACK EDMONDS).—July 24, W. Pier, Brighton; 31, Pal., Watford.
* GREAT ADVENTURE, THE.—July 24, Spa, Bridlington; 31, Hippo., Huddersfield.
IRISH PLAYERS, THE.—July 24, W.G., New Brighton; 31, W.G., New Brighton.
* JEFFERSONS, THE.—July 24, T.R., Gt. Yarmouth.
* KNAVE OF DIAMONDS (D. MAYER). —July 31, Balham Hip.
K.C., THE.—July 24, Hippo., Altrincham.
KING SOLOMON, JUN.—July 24, Victoria Pal.
* LITTLE BIT OF FLUFF.—July 24, Lowestoft; 31, Kingston.
* MACDONA PLAYERS, THE.—July 24, Empire, Preston.
MELTING POT.—July 24, O.H., Harrogate.
MIXED MARRIAGE.—July 24, Winter Gardens, New Brighton.
* MORMON AND HIS WIVES.—July 24, Hippo., Ilford.
MORMON'S BRIDE, A. — July 24, R., Blyth.
MRS. WINTERBOTTOM'S WOES.—July 24, G., Swansea.
MUTT AND JEFF.—July 24, R., Wolverhampton.
* NAUGHTY WIFE.—July 24, R., Portsmouth.
* NIGHT CAP, THE. — July 31, P.T., Manchester.
* NOTHING BUT THE TRUTH.—July 27, T.H., Cromer; 31, R., York.
* OLD JIG.—July 24, O.H., Southport.
* PADDY THE NEXT BEST THING.—July 24, Hippo., Poplar.
* PANR OF SILK STOCKINGS.—July 24, Emp., Penge.
* PARTNERS, THE.—July 24, T.R., Gt. Yarmouth.
* PEG O' MY HEART.—July 24, Emp., Islington.
* PRIVATE SECRETARY. — July 24, G., Southampton; 31, G., Swansea.
* QUALITY STREET (MACDONA).—July 24, Ly., Sheffield.
RAYE AND DARE REP. CO. (BLUE).—July 24, Bideford.
RAYE AND DARE REP. CO. (RED).—July 24, Chagford.
RIDDING OPERA Co. — July 24, Hippo., Ashton-in-Makerfield.
* ROMANCE.—July 31, Prince's, Bristol.
* ROTTERS.—July 24, Hippo., Lewisham.
* ROYAL DIVORCE, A.—July 24, Shakespeare, Liverpool.
* SAVAGE AND THE WOMAN.—July 24, Emp., Kingston.
SOCIAL CONVENIENCE.—Pal., Chelsea.
* SIGN ON THE DOOR. — July 24, G.O.H., Scarborough; 31, O.H., Southport.
SPECKLED BAND.—July 24, King's, Dundee.
* STEPHENS (DOT) CO.—July 24, Pal., Newcastle.
THREE MUSKETEERS.—July 24, Pal., Tottenham.
VIRGIN QUEEN, THE.—July 24, Gaiety, Douglas.
* WALLACE (G. CARLTON) REP. CO.—July 24, R., Norwich.
WARBURTON PLAYERS, THE.—July 24, Court, Warrington.
WEEK-END, A (E. W. WADDY).—July 24, Pav., Llandrindod Wells.
* WEEK-END (W. W. ELLIS).—July 24, Pal., Westcliff; 31, Pal., Ramsgate.
WHEN KNIGHTS WERE BOLD.—July 24, T.R., Bournemouth.
* WOMAN TO WOMAN.—July 24, Pleasure Gardens, Folkestone.
* YOUNGER GENERATION.—July 24, Art., Woolwich.

REVUES.

* ALL ABOARD.—July 24, Metropole, Manchester; 31, Hippo., Norwich.
ALL IN ONE.—July 24, Emp., Newcastle.
* BEHIND THE SCENES. — July 24, T.R., Edinburgh.
BRAN PIE.—July 24, Empire, Liverpool; 31, Alh., Bradford.
BUBBLE AND SQUEAK. — July 24, Hippo., Norwich.
CHEERFUL DAYS. — July 24, Hulme Hippo., Manchester.
CRACKERS.—July 24, Hippo., Derby.
DAINTY ANKLES.—July 24, Hip., Huddersfield; 31, Grand, Halifax.
EYES DOWN.—July 24, Hippo., Preston.
FOOTLIGHT FROLICS. — July 24, R., Middlesbrough.
FRIVOLITIES. — July 24, Hippo., Boscombe.
FROTH.—July 24, Carlisle.
FUN SHOP.—July 24, Hippo., Coventry.
GAY OSTEND. — July 24, Jubilee Hall, Weymouth.
HEADS OR TAILS.—July 24, Palace, Watford.
* HIGH HEELS AND STOCKINGS.—July 24, T.R., Leeds.
HOOCH EYE.—July 24, Hip., Stockport.
HOW DO YOU DO? — July 24, O.H., Coventry.
* HULLO! AMERICA.—July 24, Empire, S. Shields.
* IT.—July 24, Pal., Halifax.
JOY BELLS.—July 24, Hip., Sheffield; 31, Alhambra, Barnsley.
LADS OF THE VILLAGE. — July 24, Hip., Wolverhampton; 31, Hippo., Woolwich.
* LEAGUE OF NOTIONS. — July 24, Pal., Southport.
* MANY HAPPY RETURNS.—July 24, Empire, Chiswick; 31, Hippo., Portsmouth.
MR. TOWER OF LONDON. — July 24, Hip., Rochdale; 31, Alexandra, Birmingham.
* MUMMING BIRDS.—July 24, Emp., Wood Green.
MY OWN GIRL.—July 24, Hippo., Cannock.
OH, DOLLY.—July 24, Pal., Salford.
OH, LAUGH.—July 24, Hippo., Woolwich.
* O. K.—July 24, Stockton; 31, York.
REDHEADS.—July 24, Palace, Maidstone.
SPLINTERS (RED CO.).—July 24, Hippo., Ashton.
SPLINTERS OF 1922.—July 24, Emp., Sunderland.
SUNBEAMS.—July 24, Pal., Walthamstow.
TANGLES.—July 24, Tiv., Hull.
THERE YOU ARE, THEN!—July 31, Pal., Maidstone.
TIT-BITS.—July 24, Hippo., Leeds.
TRIP TO PARIS. — July 24, Hippo., Aldershot.
TWIDDLEY BITS.—July 24, Emp., Edmonton.
YAMAYAMA.—July 24, New, Crewe.

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BEN GREET'S ACADEMY STUDENTS' PERFORMANCE.

On Saturday, the 15th, two shows were given by Mr. and Mrs. Fewlass Llewellyn and Miss Olive Deets' pupils, and proved most successful. In scenes from Shakespeare's "Twelfth Night" Miss Millicent Lyle distinguished herself in a charming conception of the character of the haughty, disdainful Olivia, and her sudden infatuation for the boy Cæsario, was delightfully simulated. As the masquerading Viola, Miss Audrey Northcote was most artistic and convincing in quite a classical embodiment. Miss Gladys Lazarus made a sprightly, amusing Maria. Mr. Charles Neild gave a capital character sketch as the bibulous Sir Toby Belch; Mr. Albert E. Turner was droll as the simpering Sir Andrew Aguecheek, and Miss Eleanor Garland as the pompous steward Malvolio, was praiseworthy. The pas de trois by Violet Saddler, Gwyneth Williams and May McKenna of Chopin's "Nocturne," was very neatly and cleverly executed and reflected credit on Olive Deets' tuition.

"Me and My Diary," one of Gertrude E. Jenning's clever satiric sketches, was admirably rendered. Miss Eleanor Garland was singularly well cast for the part of the egotistical, supercilious, yet fascinating diarist, Lady Adela, and gave full point to the author's witticisms. Kathleen Alcock was cleverly sarcastic and heated as Hon. Mrs. Cheneys, Kitty Herbert good as Patience Marlow, and Albert E. Thomas capital as Humphrey Woods and Phyllis Arkwright and Gladys Lazarus were well in the picture. Miss Irene, in a song from "Cavalleria" and "A Song of Spring," proved a most promising vocalist. In "Mrs. Dane's Defence" all did well, but Mr. Charles Neild as a forceful Sir Daniel, Ninon Gilbert a fine, emotional and temperamental actress, and Florence Herbert excellent as Lady Eastney, deserve special mention, other parts being portrayed by Reginald Phelan, Dudley Slinger, A. E. Turner, Phyllis Mellor, and Muriel Slade. Gwynneth Williams gave a pretty dance, "In Cheerful Mood." In Act IV. Sc. I. of "Hamlet," Dudley Slinger came out with flying colours in a first-rate presentment of Laertes. Roselys Richards was entirely charming as the hapless, distraught Ophelia. Reginald Phelan as Horatio, and Ninon Gilbert, as the Queen-Mother, acted with classical perception, and Audrey Northcote completed the cast. Mention must also be made of the able accompanist, Miss Amy Adams.

OPEN-AIR OPERA AT WARWICK CASTLE.

Mr. Louis Napoleon Parker's production of Gluck's opera, "Orpheus and Euridice" as folk-opera in the grounds of Warwick Castle, proved a pronounced success. No such full performance of Gluck's great musical play has been attempted in any country for 140 years. A lovelier setting could not be imagined than the grand old cedars and oaks, and the grassy stage slope down to the winding Avon and the patches of purple bloom below. The dance of the Furies and ghosts excited mirth rather than either awe or pity, but the rustic dances and the mimic doe-hunt in the last scene were charming. A simple white stone altar, a white stone garden seat, from which Orpheus and Euridice watched these revels in their honour, and the Temple of Eros, half-hidden in the trees were the only additions to the natural scenery. Truly beautiful was the altar scene, while the final procession was a masterpiece of both colouring and movement. As the whole expenses, about £1,400, had been cleared before the public performances began, there is likely to be a handsome surplus for division between the Warneford Hospital and the fund for the restoration of the Beauchamp Chapel of Our Lady. After Thursday evening's performance Mr Parker, on behalf of hundreds of subscribers, made a presentation to Mr. A. K Blackall, F.R.C.O., the hon. musical director. Mr. Walter Warren, of Leamington, had got together an orchestra of about 50, the larger part being drawn from his own Society, and the rest from that of the City of Birmingham

"THE GARDEN OF MEMORIES."

In this novel by Henry St. John Cooper, published by Sampson Low, Marston & Co., Ltd., the author suggests the idea that people can have uncanny experiences which are perhaps as difficult to account for as the alleged communications from the spirits of the departed. When the pretty little Sussex village maiden, Betty Hanson, suddenly comes upon Allan Homewood in the garden of the old mansion, which had recently become his property, the dreams which have influenced their lives are fulfilled. They seem to have met before and to know each other quite well. "She had called him Allan, the name had seemed to come spontaneously from her lips as he had called her Betty. He had felt shaken, life had suddenly become fantastic to him; nothing seemed very real. It was, after all, a world of dreams; this too was a dream."

The other woman who comes into Allan Homewood's life is of quite a different stamp, and the author draws the contrasting characters of the two young women with undoubted skill. Indeed, the studies of character, with a sequestered Sussex village as the background, are all well done and the story maintains its interest to the end. It would make an excellent foundation for a film play.

"THE ERA" LETTER BOX.

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THE MAYFAIR SCHOOL OF DANCING.

Professional Students' Fine Demonstration.

A large and distinguished audience was attracted to the Chelsea Palace Theatre on Saturday afternoon, the 15th, when the fifth annual demonstration of the pupils took place. The school principals (the Misses Fairbairn and Macquoid) had arranged a long and diversified programme, and the zest with which these clever young people entered into it proved how much they loved their art. A new mime ballet (Stravinsky), entitled "A Disjointed Affair," was the principal item. With characters ranging from a village schoolmistress, children, and urchins, to a fashionable lady, and from a sailor-lad to a "very grown-up little girl," a fussy old lady and her old beau to the mayor, the miming of the actors, in the majority of cases, was perfect. It was a delightful piece of work, and Miss Daphne Jay especially deserves praise for her impersonation of the schoolmistress, while the many others in the long cast did well.

In "Rondo Capriccioso" M. Laurent Novikoff's artist-students excelled with their superb dancing and evolutions, Miss Fairbairn arranging the numbers in the unavoidable absence of M. Novikoff.

The "National Group" also proved a potent attraction. With England, Scotland, Ireland and Wales at the head, each European nation was represented. The grouping and setting were all that could be desired. Miss Beatrice Curtis made an effective figure as Peace. The "Dance of the Amazon Warriors" (by kind permission of the composer, Vincent Thomas), with Miss Eileen Crawford-Anderson as the captain, and a beautiful bevy assisting; a lilting Bell-Dance, by three clever students, Misses Muriel Hayman, Agatha Carroll and Margot Lay; and Chaminade's "Butterflies," with a well-executed pas-seul by Miss Pandora Philips, stand out for special mention. Miss Myrtle Peter, too, scored in the American coon dance. M. Laurent Novikoff's arrangement of Dvorak's "Slavonic Dance" was received with unbounded applause. Many other interesting items figured in the programme, especially the pas-seuls of Miss Eileen Weller and Miss Phyllis Stickland.

The orchestra, under Mr. Cyril Weller, rendered valued aid; the costumes and staging were creditable; and the enthusiastic welcome that was awarded Misses Fairbairn and Macquoid at "curtain fall" was richly deserved. We understand that on December 16 the Mayfair School intend producing a children's fairy-play, "The Babes in the Wood," written by Hope Caryll. A ballet, "The Seasons," and many charming scenes will be presented.

A NOVEL THEATRICAL SHOW.

Under the auspices of the British Drama League a collection of novel theatrical materials and effects, which have been sent over from Vienna, are on exhibition at 10, King-street, Covent Garden. They are under the charge of Mr. R. Braff, from whom visitors are able to obtain full particulars of the various articles shown.

Some of the exhibits that first attract attention are carpets for stage purposes made in imitation of real grass. They are of different shades, and as they are light in weight the attention of touring companies may be specially directed to them. Covers of various sizes for stage furniture are artistic in design and colouring. Attention is also called to a variety of curtains which admirably suit the purpose for which they are intended. All these articles are light in weight and moderate in regard to price. Mr. Braff directs special attention to some artistic dresses for lady dancers, one of the most striking of these being a bright Oriental costume. There are, too, some brilliantly-coloured examples of stage scenery which roll up into small compass and can be easily carried. All these various articles for the stage come from the manufactory of Mr. George Pick at Vienna, and are largely used in the theatres of that city. There is also a big demand for them in America and Holland for theatrical use.

THEATRICAL DANCING.

"A Manual of the Theory and Practice of Classical Theatrical Dancing," by Cyril W. Beaumont and Stanislas Idzikowski, is published by C. W. Beaumont, 75, Charing Cross-road, at 25s. It is based on the méthode Cecchetti, and that maestro, who contributes a preface in French, expresses his belief that the art of Terpsichore will never become a decadent one, and though it may become transformed it will never die.

Young people who aspire to become professional will do well to read the preliminary "Advice to Those Contemplating the Study of Dancing," in which the difficulty of acquiring the art is pointed out. "Terpsichore," we are reminded, "is a jealous goddess, and those who seek fame among her votaries must sacrifice at her altar years of patient study and hours of physical labour." The volume, which contains numerous illustrations by Randolph Schwabe, is divided into two books, Theory and Practice, and full directions are given for carrying out the various exercises which are necessary to practise for the acquirement of this difficult art.

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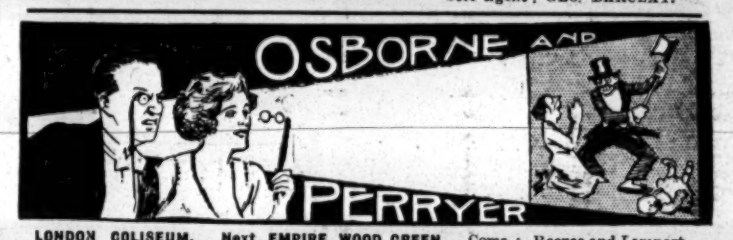

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CALLS FOR JULY 31, 1922.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for :—
Lopokova and Massine and Co., Chorus of British National Opera Co., William Caxton and Co., Mlle. Cameo, Scott Sanders, Denise and Jan Anserouis, Manny and Roberts, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for :—
Daisy Wood, Peggy and Marie Chisholm, Sidney Edwards, Eddie and Irene Cute, Eric Barber and Co., Jolly Johnny Jones, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for :—
Albert Whelan, Osborne and Perryer, Walker's Juveniles, De Alma, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for :—
Jack and Evelyn, Sammy Shields, Nolan and Holt, Tex McLeod, Fred Evison, Lynn and Lynda, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for :—
George Mozart, Haley's Juveniles, Bruce Green, Hetty King, Ida Norton, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for :—
Ernest Hastings, The Flemings, Marie Lawton, Holloway and Austin, Kenneth Maclaine, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for :—
Noni, Nixon Grey, Marriott Edgar, Dolly Victoria, Darios, Frank and Vesta, Malvina, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for :—
Nellie Wallace, Anartos, Torino, Elliott Savonas, Arthur Lewis, Dudley and Stafford, Amac and Co., Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for :—
"Royale Circus," Bioscope.
(Matinees Monday and Tuesday)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for :—
Will Fyffe, Johnson Clark, Jovers, Ernie Roma, Mart and Pep, Gilbert and French, Patti Loftus, Bioscope.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for :—
Bert Hughes and Co., Artemus, "Mumming Birds," Billie Leonard, Betty Bush, Gillie Potter, Adam Tomlinson, Victor Andre, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, July 31, 1922.

LONDON PAVILION.
Closed for Rehearsals.

NEW OXFORD THEATRE.
C. B. Cochran's production,
"Chuckles of 1922."

METROPOLITAN.
Rehearsal at 12.15.
Dick Ray presents
"Kick Off."

CHELSEA PALACE.
Rehearsal at 12.
Hubert Woodward presents
"The Three Musketeers."

SOUTH LONDON.
Rehearsal at 12.
Company as Booked.

EUSTON.
Closed for Repairs.

EAST HAM.
Rehearsal at 12.
Higate and Heaysman present
"Surprises."

TOTTENHAM.
Rehearsal at 12.
Macdonald and Young present
"Daddy Long-Legs."

WALTHAMSTOW PALACE.
Rehearsal at 1.
Herbert Mansfield presents
"A Social Convenience."

BRIXTON EMPRESS.
Rehearsal at 12.
W. S. Lyon presents
"Sunbeams."

WATFORD PALACE.
Rehearsal at 2.30.
Jack Esmond presents
"Eliza Comes to Stay."

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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July 24, City Varieties, Leeds.
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A young performer travelling on the path of progress which, in other words, means Feldmanising. Makes a real character study of "Mammy's Arms," and has in rehearsal another winner in "I'm Missin' Mammy's Kissin'."

FOOTLIGHT FLASHES.

A Natural Hit.

This refers to "Hiawatha's Melody of Love," which, in the short space of three days, got well into public favour in Blackpool. Frank Rubens deserves a deal of credit for this splendid result.

To T. Graham Kennedy.

Thanks for letter. Glad to know of the success of Rose Mavis in "I'm Wondering What He'll Do On Saturday Night" in your C.P. at the Pier Pavilion, Menai Bridge.

Up in Scotland.

St. Andrews has a fine combination in Gilbert's Concert Party. Clarice Handel, who is a leading personality, tells us that 'Mississippi" has just been introduced with conspicuous success. Miss Handel adds: "I am singing nearly all Feldman numbers this season, including 'Moonlight,'

VERA KITCHEN.

'Nesting Time,' and 'Sighing' which numbers are exceptionally popular up here."

To Will Knott.

Congratulations on your success with "Keep on Smiling," "Well I Never," "Bimini Bay," and "Ta Ta." Uncle Mack's Broadstairs Minstrels favour Feldman numbers, apparently. Their judgment is sound!

All Big Winners.

From Sheffield we learn that Freddy Frome's "Frolics" Concert Party have a batch of Feldman numbers which have proved big winners. Fred Williams scores heavily with "Make Believe," Olly Marsh and Dot De Vere combine to successful effect in "You's Got To Be Cute As Well As Beautiful," and in "Missin' Mammy's Kissin'" Olly Marsh is again conspicuously successful.

To Fred W. Collman.

Hastings Pier patrons favour your orchestra to a gratifying extent. And you do the right thing in giving them the right music! "The Sheik," "Moonlight," "By'n Bye," and others of our 1922 successes are, we are pleased to learn, immensely favoured."

At Aberystwyth.

Ellison's Entertainers are at the Castle Grounds Pavilion in Aberystwyth, and residents and visitors have nothing but praise for this fine company. Billie Barclay is a prime favourite, her handling of "Touch the Harp Gently," "He's Mine, All Mine," and "A Bit of a Ruin that Cromwell Knocked About a Bit" providing real entertainment.

FELDMAN WINNERS

MA

WHEN SHALL WE MEET AGAIN?

AND

IF THA' KNOWS NOWT—SAY NOWT

FEATURED AT

WITH

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FLORRIE FORDE.

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OUR PORTRAIT GALLERY.

Bert Weston.

A performer who entertains. His matter is good and so also is his method. Just now putting over the new comedy number "If Tha Knows Nowt, Say Nowt," and cleaning up all round with it. When you hear him you will cheer him. And he will cheer you, too!

FOOTLIGHT FLASHES.

To Jennie Tate and A. Scott Banner.

Reports to hand credit you with fine work in the famous "Linger Longer" duet. We shall expect similar news when you get busy on "Cute Little Love Nest."

Booked for Panto.

Josie Delaine tells us she is booked for panto—"Aladdin," in William and Salberg's company, and wants to know "what about good songs?" for her engagement. (We'll fix *that* all right! Meantime Josie is enthusiastic over "He's Mine, All Mine," "He's Always Out Tickling Trout," "Saturday Night," and "Linger a Little Longer," with all of which she is scoring heavily.

To Cissy Madcap.

Glad to hear of your past success with "Roaming" as a whistling solo. We feel

BERT WESTON.

sure your success with this number will be duplicated in Holland.

Comedy Hits.

The Feldman comedy songs are certainly in evidence this year, concert party comedians being delighted with our selection. Teddy Williams, who has been "going some" on "Carrie from Lancashire," enquires about our new number, "If Tha Knows Nowt, Say Nowt," of which he has heard glowing reports. The song will justify the compliments, Teddy.

To Joe H. Mayne.

We can do all you require in the way of concerted and comedy numbers for your "Jazz Madcaps," and feel sure they will "get there" with them, as they have with "Mississippi," "Bimini Bay," "Cute Little Love Nest," etc.

Pleasant "Surprises."

At Guildford last week, Highgate and Heaysman produced their new revue, "Surprises," with excellent results. The show is bright and effective in production, and the musical items include such popular favourites as "Crooning," "Cute Little Love Nest," "The Sheik," and "Ma." All these numbers are capably handled.

To Charles Kippax.

We are pleased to know that after ten weeks' consistent featuring of "That's How I Believe In You" and "The Sheik" you "cannot praise them too much." Have you tried "Smilin' Through"?

Water Dry Acts with Feldmanism.

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